MAXIMUM ROCKNROLL

issue 297
february 2008

[INSIDE:

marie kanger-born,
thrillhouse records,
contaminators,
oi polloi, obstruction,
i walk the line
and utopia]

4 dollars us
/ canada

02
7 25274 99286 7

MAXIMUMROCKNROLL TOP 10

For what it's worth, here's some of the MRR reviewers' current Top 10 (or so) things we've reviewed this month.

JUSTIN BRIGGS

- NIGHTMARE/SKITKIDS-split EP
- GAUZE-CD
- SKITKIDS-Besöket Vid Krubban-CD
- V/A-No Bullshit Vol. 3-EP
- HEARTBEATZ-Secret Girls-EP
- THE DAILY VOID-Identification Code...-LP
- THE DAILY VOID-Mass Communication Culture-EP
- FRAMTID/SEEIN RED-split EP
- AUTOPSIA-EP / THE DRILLS-Skull Death 2-EP
- THURNEMAN-Portföli-EP / IRON LUNG-LP

TIM BROOKS

- CONSTANT STATE OF TERROR-EP
- FOUR LETTER WORD-Staring Down the Barrel-EP
- POTENTIAL JOHNS-I'd Like To See/Please Believe-45
- COCOCOMA-LP
- MAASTER GAIDEN/POINTS-split EP
- NIGHTMARE/SKITKIDS-split EP
- THE CARBONAS-LP
- CITIZEN'S PATROL-Sick Routine-EP
- MANIFESTO JUKEBOX-A Death in the Family-LP
- BOMBENALARM-No Mistakes-LP

MITCH CARDWELL

- THE CARBONAS-LP
- FINAL SOLUTIONS-FS DF-EP
- THE TOUCH-ME-NOTS-Chris Owen Said It...-LP
- UNNATURAL HELPERS-Earwax-EP
- FONTANA-I Feel Like A Jerk-EP
- THE DAILY VOID-LP & EP
- COCOCOMA-LP
- CPC GANGBANGS-The Broken Glass/Rich Rich Rich-45
- VANCOUGAR-Naughty-EP
- LIVE FAST DIE-Nitedo-EP

FRED SCHRUNK

- LEFTY LOOSIE-100 Miles An Hour-LP
- THE MONIKERS/THE URCHIN-split EP
- NAKED RAYGUN-Basement Screams-LP
- POTENTIAL JOHNS-I'd Like To See/Please Believe
- UNDERGROUND RAILROAD TO CANDYLAND - LP
- PRETTY BOY THORSON & THE FALLING ANGELS-CD
- THIS IS MY FIST/FIFTH HOUR HERO-split EP
- NODZZZ-I Don't Want to (Smoke Marijuana)...-45
- NO PEOPLE/BELLY BUTTON-live
- BLACK RAINBOW/BLONDE AMBITION-live

JONATHAN FLOYD

- POTENTIAL JOHNS-I'd Like To See/Please Believe
- UNDERGROUND RAILROAD TO CANDYLAND - LP
- ZATOPEKS-Damn-CD
- V/A-No Bullshit Vol. 3-EP
- BAD NEWS BATS-CD
- FOUR LETTER WORD / OFF WITH THEIR HEADS – EP
- THE TEST PATTERNS-Fall In Place-EP
- THOMAS FUNCTION-45
- VEE DEE-Glimpses Of Another World-EP
- THE CARBONAS-LP

LAYLA GIBBON

- DIE KREUZEN-Cows + Beer-EP
- GAUZE-CD
- G-3-Un Nuevo Enemigo-LP
- NIGHTMARE/SKITKIDS-split EP
- NO THANKS-Are You Ready To Die?-LP
- IMPACT-Attraverso L'Involucro-EP
- HEARTBEATZ-EP / FRAMTID/SEEIN RED-split EP
- V/A-No Bullshit Vol. 3-EP
- COCOCOMA-12" / THE CARBONAS-LP
- V/A-Demolition 2-LP / V/A-Made In Switzerland-LP

CHRIS HUBBARD

- IRON LUNG-Sexless/No Sex-LP
- NIGHTMARE/SKITKIDS-split EP
- FRAMTID/SEEIN RED-split EP
- DIE KREUZEN-Cows + Beer-EP
- CITIZEN'S PATROL-Sick Routine-EP
- NAKED RAYGUN-Basement Screams-LP
- V/A-No Bullshit Vol. 3-EP
- IMPACT-Attraverso L'Involucro-EP
- NODZZZ-I Don't Want to (Smoke Marijuana)...-45
- Despise You-West Side Horizons-LP

KENNY KAOS

- THE IMPEDIMENTS-Amphetamine Step-Dad/Just Got Reamed-45
- TOKYO NITES-Mona Et' Moi'/Hangin Around-45
- THE RATS-The EP-EP
- LOUIS TULLY-Milwaukee-EP
- HEARTBEATZ-Secret Girls-EP
- ATOMS-Format-EP
- NODZZZ-I Don't Want to (Smoke Marijuana)...-45
- POINTS/MAASTER GAIDEN-split EP
- FINAL SOLUTIONS-Lesbian Love Song-EP
- THE CARBONAS-LP

Subscriptions to *MRR*, back issues, bulk orders, ads, books, and shirts can all be purchased on our website: www. maximumrocknroll.com

SUBSCRIPTIONS & single issues (postpaid prices):

- **US Rate: $4 each for current issue.** ($3 for back issues.) **6 issue sub for $24. 12 issue sub for $38.** In California, send $4.34 for single copies, $26.60 for 6 months, or $42.60 for 12 months (tax).
- Canada & Mexico: $5 each (air) or $4 (surface, to Canada only). 6 issue sub for $30 (air). 12 issue sub for $57 (air).
- Everywhere else: $10 each (air). 12 issue sub for $112 (airmail only). 6 issue sub for $59 (airmail only).

Let us know which issue to start with!

BACK ISSUES AVAILABLE: #148, 150-151, 153-154, 156 pts. 1 & 2, 160-163, 166, 172, 175, 179-197, 199-181, 184-210, 214-215, 218-227, 229-296 **See page 4 for pricing and other info.**

★★ AD RATES & SIZES!! ★★
1/6 page: (2.5" x 5") $30
1/3 page long: (2.5" x 10") $85
1/3 page square: (5" x 5") $100
1/2 page: (7.5" x 5") $150
Full page (7.5" x 10") $400
Back Cover: get in touch for rates

AD DEADLINE (with payment) is the 15th of the month. Issue comes out by the 2nd week of following month, and the cover date is the month after that.

AD FORMAT: Please send a JPEG or TIFF (300 dpi), EPS (w/ type outlined), or PDF (w/ fonts embedded)—or send on paper at the correct size.

AD CRITERIA: We will not accept major label or related ads, or ads for comps that include major label bands. *We reserve the right to refuse ads for any reason at any time!*

CLASSIFIEDS: $2 for a maximum of 40 words. No racist, sexist or fascist material. Send in via email, or typed if possible.

COVER: Design and layout by Jill Hubley. Photo by Marie Kanger-Born.

SELL MRR AT GIGS: In the US, get 5 or more of one issue for $2 each ppd., cash up front. Contact us for non-US orders.

NEWSSTAND DISTRIBUTION through Disticor Magazine Distribution. For more information call (905)619-6565.

Also available from: AK Press, No Idea, Ebullition, Sound Idea, Revolver, Get Hip, Subterranean, Last Gasp, Hardcore Holocaust, Ubiquity, Choke, and Marginal. **See pg. 5 for foreign distro info.**

Please send all records, zines, letters, articles, scene reports, photos, subscriptions, interviews, ads, etc., to:

MAXIMUMROCKNROLL
PO BOX 460760
SAN FRANCISCO, CA 94146-0760

Phone (415) 923-9814
Fax (415) 923-9617

www.maximumrocknroll.com
mrr@maximumrocknroll.com

MAXIMUM ROCKNROLL IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS ARE EITHER INVESTED IN TECHNOLOGICAL IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT ONLY IF IT'S NOT-FOR-PROFIT.

TOP 10

Please send two copies of vinyl or CD-only releases to the address on the previous page. See Demos section for where to send tapes & CD-Rs.

CAROLYN KEDDY

- APE CITY R&B-Firestarter/Wot I Say-45
- COCONUT COOLOUTS-Pizza Regret-EP
- HEARTBEATZ-Secret Girls-EP
- FINAL SOLUTIONS-FS DF-EP
- THE CARBONAS-LP / COCOCOMA-LP
- THE MANS-High/Bad For You Baby-45
- THE MANS-JC/BC-EP
- THE MAKES NICE-LP / THE DRILLS-EP
- ROSS JOHNSON-Make It Stop! The Most of Ross Johnson-CD
- WRECKLESS ERIC & AMY RIGBY-live

RAY LUJAN

- ZATOPEKS-Damn-CD / THE DRAFT-45
- PRETTY BOY THORSON & THE FALLING ANGELS-CD
- EVIL CONDUCT-CD / PALE MOON GANG-CD
- MANIFESTO JUKEBOX-Death In The Family CD
- TEST PATTERNS-Fall In Place-EP
- LEFTY LOOSIE-LP / FOUR LETTER WORD-EP
- VANCOUGAR-Naughty/Temporary Teamwork
- BLOODREDS-Mister Mess-EP
- PYONGYANG METRO-White Tigers-CD
- FIFTH HOUR HERO/THIS IS MY FIST-split EP

ALLAN MCNAUGHTON

- FRAMTID/SEEIN RED-split EP
- THURNEMAN-Portföli-EP
- THOMAS FUNCTION-Relentless Machines/Blasphemers Union-45
- NIGHTMARE/SKITKIDS-split EP
- ATOMS-Format-EP
- POTENTIAL JOHNS-I'd Like To See/Please Believe-45
- HEARTBEATZ-Secret Girls-EP
- DEEPSLAUGHTER/THANKGOD-split LP
- THE MAKES NICE-This Time Tomorrow-LP
- UNDERGROUND RAILROAD TO CANDYLAND - LP

NICK MANGEL

- AUTOPSIA-Poder Repression y Corrupcion-EP
- CONSTANT STATE OF TERROR-EP
- CROSS STITCHED EYES-II-CD
- DYSPNEA/ NAKOT-split EP
- GAUZE-CD
- LEGION 666-Black Goat Armageddon-LP
- SIN NOMBRE-S/T-EP
- NO THANKS-Are You Ready To Die?-LP
- SKULLCRUSHER-Darkness Falls-CD
- SUBTERRANEAN KIDS-Early Stuff-CD

BRUCE ROEHRS

- FUNERAL SHOCK-III-EP
- NUTS+BOLTS-We Don't Wanna Wake Up-CD
- CITIZEN'S PATROL-EP / KYLMA SOTA-EP
- V/A-No Bullshit Vol. 3-EP
- NIGHTMARE/SKITKIDS-split EP
- EVIL CONDUCT-King of Kings-CD
- CASE OF EMERGENCY-Final-EP / G-3-LP
- LIMB FROM LIMB-Death, Famine, Plague-LP
- BOMBENALARM-No Mistakes-LP
- A.N.S/WARKRIME/FUNERAL SHOCK-live

CISSIE SCURLOCK

- SKITKIDS-Besöket Vid Krubban-CD
- GAUZE-CD
- NIGHTMARE/SKITKIDS-split EP
- FRAMTID/SEEIN RED-split EP
- HEARTBEATZ-Secret Girls-EP
- KYLMA SOTA-Ihmistulehdus-EP
- AUTOPSIA-Poder Repression y Corrupcion-EP
- THE DRILLS-Skull Death 2-EP
- NO THANKS-Are You Ready To Die?-LP / G-3-LP
- IMPACT-EP / DIE KREUZEN-EP

MARTIN SORRONDEGUY

- GAUZE-CD
- AUTOPSIA-Poder Repression y Corrupcion-EP
- NIGHTMARE/SKITKIDS-split EP
- IMPACT-Attraverso L'Involucro-EP
- V/A-No Bullshit Vol. 3-EP
- FRAMTID/SEEIN RED-split EP
- NO THANKS-Are You Ready To Die?-LP / G-3-LP
- HEARTBEATZ-Secret Girls-EP
- THE CARBONAS-LP
- CITIZEN'S PATROL-Sick Routine-EP

ZINE TOP TEN

- *Avow #22*
- *Last Breath #4*
- *Doll #245*
- *Murder Can Be Fun #20*
- *Love In The Time Of Scabies #6*
- *The Perfect Mix Tape Segue #4*
- *Razorcake #41*
- *Junkytown #7*
- *Lazy-Boy #1*
- *Rip It Up #1*

MRR SHITWORKERS

Aragorn!
Peter Avery
Judy Balmin
Julia Booze
Dan Butler
Ariel Celeste
Talya Cooper
Craigums
Andy Darling
Mark Dober
Dumpy
Jonathan Floyd
Steve Funyon
Bob Goldie
Damian Harris
Spencer Horne
Mike Howes
Jill Hubley
Meredith Jones
Ramsey Kanaan
Will Kinser
Vinnie La Russa
Andy Larsen
Paul Lucich
Jesse Luscious
Marissa Magic
Jeff Mason
Scott Miller
Ryan Murphy
Paco Mus
Jason Patrone
Isaac Pirie
Randy Ransone
Casey Ress
Ken Sanderson
Fred Schrunk
John Stark
Dionne Stevens
Maxwell Tremblay
Thera Webb
Hans Zimmerman
Sam Alvarado
Ariel Awesome
Michelle Barnhardt
Tim Brooks
Eric Butterworth
Rob Coons
Carl Cordova
Paul Curran
Daryn Pagans Shirt
Sean Dougan
Robert Eggplant
Travis Fristoe
Jane Ghotlos
Vernon Hadley
Timmy Hefner
Ben Howell
Jaime Hoy
Sarah Janet
Clara Jeffers
Kenny Kaos
George Kohout
Phil Lantz
Michael Lucas
Ray Lujan
Hal MacLean
Daniel Malin
Kevin McCarthy
Scott Moore
Mark Murrmann
John Off A Building
Jessica Perlman
Mason Pince
Rotten Ron Ready
Sherry Rossman
Stuart Schrader
Jess Scott
Brian Stern
Christy Thornton
Tress
Logan Worrell

CONTRIBUTORS

Dave Adelson
Graham Booth
Cindy Crabb
Bill Florio
Layla Gibbon
George Impulse
Nick Mangel
Mattilda
Golnar Nikpour
Ted Rall
Steve Spinali
Felix Von Havoc
Matt Bishop
Marie Kanger-Born
Chris Peigler
Eva von Slut
Mykel Board
Mitch Cardwell
Arwen Curry
Fly
Lance Hahn
Carolyn Keddy
Greg Mantooth
Allan McNaughton
Al Quint
Bruce Roehrs
George Tabb
Kenny Arrington
David Hell
Filip Majchrzakowski
Sarah Ryczek
Bob Surren

DISTRIBUTION COORDINATOR

Martin Sorrondeguy

ZINE COORDINATORS

Justin Briggs
Cissie Scurlock
Chris Hubbard

A WHOLE CRAPLOAD OF MRR BACK ISSUES...

#153/Feb '96. Snort, Hatchetface, Little Ugly Girls, ADZ, Oxymoron, NOTA, Stun Guns, Surfin' Turnips, Gutfiddle, Karen Monster, Dimestore Haloes.

#156 pt 1/May '96. Public Toys, Crunch, Peter & The Test Tube Babies, Nails Of Hawaiian, Splash 4, Yawp!, Lifetime, Sickoids.

#156 pt 2/May '96. Australian Special: Beanflipper, Melancholy, Blitz Babiez, Crank, SubRosa, Mindsnare, TMT, H-Block, B-Sides, Fallout, Frenzal Rhomb, Lawnsmell, One Inch Punch, Chickenshit, No Deal.

#161/Oct '96. Jet Bumpers, Steel Miners, Divisia, Lopo Drido, Red #9, Nothing Cool, Sink, Sires, Newtown Grunts.

#175/Dec '97. One Man Army, Those Unknown, Boiling Man, Piao Chong, Exploding Crustaceans, Last Year's Youth, Heartdrops, Dirty Burds, Dimestore Haloes.

#179/April '98. Boy Sets Fire, Tres Kids, Idyls, Spat & The Guttersnipes, The Posers, Explosive Kate, Douche Flag.

#180/May '98. Reinforce, Discontent, TV Killers, Slack Action, Eyeliners, Mademoiselle, MK Ultraviolence, Haulin' Ass, 97a, Infiltrators, Jack Saints, Stray Bullets.

#181/June '98. Grapefruit, Druggies, DDI, Bonecrusher, Normals, All Bets Off, Stiletto Boys, Summerjack, Cell Block 5.

#184/Sept '98. Absentees, Devoid of Faith, UXA, Ümlaut, Four Letter Word, Streetwalkin' Cheetahs, Ricanstruction, Libertine, Indecision, Snarkout Boys.

#186/Nov '98. Registrators, August Spies, Marilyn's Vitamins, Chinese Love Beads.

#187/Dec '98. Real Kids, Sawn Off, Cretins, Spider Cunts, Heroines, 3rd Party, No Class.

#188/Jan '99. Stitches, Neighbors, Mansfields, Real Swinger, Marauders, Mark Bruback, Mars Moles, DOA.

#189/Feb '99. Monster X, Peter & the Test Tube Babies, Steam Pig, Maurauders, Yakuza, Dead Beat, Halfways, Hot Rod Honeys, DeRita Sisters.

#190/Mar '99. John Holstrom, Powerhouse, Brezhnev, Slappy, Black Pumpkin, Smartbomb ca, Wanda Chrome, Long Gones, Smogtown, Halfways, Tilt.

#191/April '99. Murder Suicide Pact, Kil Kare, Dudman, Super Hi-Fives, Better Than Elvis DJs, Pet Peeves, Loose Ends, Slingshot Episode.

#192/May '99. Los Crudos, Burning Kitchen, Henry Fiat's Open Sore, Polythene, Kangaroo Recs.

#193/June '99. Munster Recs, DS-13, Safety Pins, Pussycats, Piolines, False Alarm, Darlington, Bad Stain, Bodies, Houseboy, Mullets.

#194/July '99. Deathreat, Last Match, God Hates Computers, Fokkewolf, Flesh Eating Creeps, Aside, Hoppin' Mad, Kid Dynamite, Thee Outcasts.

#195/Aug '99. Moral Crux, RC5, Have Nots, Ill Tempered, Dysentery, Greg Higgins, Revlons, Larry & the Gonowheres.

#196/Sept '99. Hopscotch, Catharsis, Orchid, The Pricks, Grissle, Product X, Reaching Forward, Emerge, Third Degree, "Epicenter Zone '90-'99".

#197/Oct '99. Reducers SF, Lower Class Brats, Reactor 7, TheGodsHateKansas, Futuro Incierto, Showcase Showdown, Waifle, Flat Earth Recs.

#199/Dec '99. Locust, Ratos de Porao, USV, Razlog Za, G-3, Swarm, WHN?, Mt. St. Helens, Black Cat Music, Enemy Soil.

#200/Jan '00. American Steel, Curse, Gee Vaucher, Hers Never Existed, Aaron Cometbus, Active distro, Toxic Narcotic, MRR catalogue #100-200.

#201/Feb '00. Beerzone, Towards An End, Daybreak, "Best Punk Singles of the '90s," the WTO riots in Seattle.

#202/March '00. KTMWQ, Real Estate Fraud, Strike Out, Broken Rekids, the Haggard, GC5, Gore Gore Girls, the Catheters.

#204/May '00. Cocksparrer, Talk Is Poison, Red Scare, Put Downs, Out Cold, Geraldine, Michael Knight, CBGaV, Pillage People.

#206/July '00. Drunk, ESL, Ambition Mission, Lord High Fixers, Cripple Bastards, Dig Dug, Federation X, Amulet, Valentine Killers.

#207/Aug '00. Harum Scarum, Raw Power, Unseen, Pekinska Patka, Hudson Falcons, Dementia 13, Confine, Allergic to Whores.

#208/Sept '00. Le Shok, the Commies, the Chemo Kids, Day of Mourning, Affront, Diaspora, Whippersnapper, Hopeless/Sub City, Prank, Countdown to Oblivion

#209/Oct '00. Loose Lips, Godstomper, Peace of Mind, FYP, I Farm, Annalise, Cattle Decapitation, Riot/Clone.

#210/Nov '00. J Church, Profane Existence, Pezz, Pre-Teens, Templars, This Machine Kills, Subtonix, OB.

#214/Mar '01. Crispus Attucks, Fetish, Lifes Halt, Mr. Roboto, Dream Dates, Satan McNugget, Havoc, Briefs.

#215/April '01. No Means No, Vitamin X, Injections, Y, Dils, Last In Line, Don Austin, Deranged Records

#218/July '01. Guyana Punchline, Les Sexareenos, The Devil Is Electric, Red Monkey, White Collar Crime, Forca Macabra, The Ataris, Suicide, The Mob

#221/Oct '01. The G8 Summit, Reflections, Soophie Nun Squad, Totalitär, True North, Wontons, Sin Dios, Bottles & Skulls, Scarred For Life, Flowers in the Dustbin, Remains of the Day, Ritchie Whites, B'67.

#222/Nov '01. Dios Hastio, Tragedy, Four Letter Word, *Salad Days* author Charles Romalotti, Very Metal, Maurice's Little Bastards, the Rotters, MDC Brazilian tour diary, the Cravats, JR Ewing, Dutch scene, extended news section, "Globalization Rhetoric & Reality,"

#223/Dec '01. "US Policy in the Middle East," "Revisiting 1948," Manifesto Jukebox, Good Riddance, Pokers, Viimenen Kolonna, Bluebloods, Vitamin X tour diary, Flakes, Pg. 99, the Mob, 7 Days of Samsara.

#224/Jan '02. "Legislation Since Sept. 11, Rendencion 9.11, Metro Youth, Severed Head of State, Piranhas, Paraf, Backstabbers, Inc, An Albatross, Citizen Fish Tour, SPAM Records, the Virus, Action Time.

#225/Feb '02. Lengua Armada, Breaker Breaker, 3 Yrs. Down, Scrotum Grinder, Turun Tauti, Flux Of Pink Indians, Holding On, Pauki, 86'd, See You In Hell, Red Light Sting, Nazis From Mars, Scare Tactic.

#227/Apr '02. Bellrays, Rhinos, Wasted, Kristofer Pasanen, Business, Assert, DS 13 tour report, Life Set Struggle, Iowaska, Zounds.

#229/June '02. Countdown To Putsch, The Awakening, Dave Hill Distribution, Holier Than Thou, Kill Devil Hills, Sound Of Failure, E.T.A., Nubs, Les Baton Rouge, New Disorder Records, Career Suicide, Swellbellys, The Sinyx.

#230/July '02. Bitchin', Redencion 911, Phantom Limbs, Secretions, Holy Molar, Sharp Knife, Mighty John Waynes, A Global Threat, Groovie Ghoulies, Reproach, Annie Anxiety.

#231/Aug '02. Epoxies, Puppy Vs. Dyslexia, Koro, Blocko, Amdi Petersen's Armé, Piss & Vinegar Zine, Schizophrenic Records, Toys That Kill, Give Us Barabbas, Dirt.

#232/Sept '02. "No Future" article, Lost, Fartz, Sell Outs, Razors Edge, Stakeout, Dillinger Four, All or Nothing HC, Fleshies, Bridge Nine Records, Akashic Books, Liberty.

#233/Oct '02. "All Ages" article, Scholastic Deth, Runnamucks, Sinners & Saints, Panic, Gasolheads, Jewws, Futures, Michael Landon's Commandos, Storm the Tower, Against Me!, Balance of Terror, Class Assassins, Spazm 151.

#234/Nov '02. Snobs, What Happens Next? Brazilian tour, The Oath, Radio 4, Feederz, Charm City Suicides, Selfish, Riot 99, End On End, Peawees, Born/Dead.

#235/Dec '02. Anti-war Special Issue. Articles: "Reading for Democracy," "War on Iraq?" "Unfinished American Revolution," Resource Guide, "US Involvement in Iraq,""Axis of Empire." Long Island DIY Scene, What Happens Next? Brazilian tour part 2, Smalltown, Kylesa, Crash & Burn.

#236/Jan '03. Mr. California & State Police, Iron Lung, Riff Randells, Chainsaw, *Artcore*, Latterman, Travis Cut, Phenomenauts, Pretty Little Flower, X-Cretas.

#238/Mar '03. World Burns To Death, Chronics, Vilently Ill, Dystopia, Pilger, Exotic Fever, Brezhnev, R.A.M.B.O., Blown To Bits, Put To Shame, Deconditioned, This Bike Is A Pipe Bomb, Monsters.

#239/Apr '03. Romanian D-beat, Meconium Records, Amazombies, Abandoned Hearts Club, Mike V. & the Rats, Nicki Sicki, Bigamists, Bolivia article, Negatives, Kuolema, Defiance.

#240/May '03. I Quit, Apers, Headless Horsemen, Lesser of Two, Barse, Nightmare, Music Zine Roundtable, Exploding Hearts, Flesh Packs, Blacklist Brigade.

#241/June '03. Tyrades, Lumbergh, The Stand By Me, New Mexican Disaster Squad, Cut the Shit, Libertinagem, 17th Class, the Ends, He Who Corrupts, Deathbag, Cria Cuervos.

#242/July '03. Pensacola & San Francisco punk protest reports, John Wilkes Booze, Anfo, Bob Suren, Migra Violenta, Jackson 8, *Snakepit* zine , Krigshot, the Rites, Deadfall.

#243/Aug '03. "Media Alliance and the FCC," Striking Distance, Malcontents, Invisible City, Books Lie, Charm City Art Space, Hopeless Dregs of Humanity, I Shot Cyrus, Sunday Morning Einsteins, What the Kids Want, Onion Flavored Rings.

#244/Sept '03. None More Black, Deadline, Rai Ko Ris, Boxed In, Exploding Hearts, Raving Mojos, Blackout Terror, Morticia's Lovers, Thee Fine Lines, *Trust* zine.

#245/Oct '03. No Time Left, Riistetyt, Intense Youth, The Gimmies, Ass End Offend, Artimus Pyle, La Fraction, Kung Fu Rick, The Horror.

#246/Nov '03. Punk & Resistance in Israel, Letters from Palestine, No Choice, FM Knives, Bury the Living, Marked Men, The Dirty Burds, Provoked.

#247/Dec '03. DSB, The Boils, Popular Shapes, Phoenix Foundation, Bathtub Shitter, Meet the Virus, Cropknox, "Punk Babies on Tour" Article.

#248/Jan '04. Discharge, Superhelicopter, Jed Whitey, Black Friday '29, Find Him And Kill Him, The Lids, Impratical Cockpit, Face Up To It, History Of Maximum Rocknroll Radio.

#249/Feb '04. From Ashes Rise, Hagar the Womb, This Is My Fist, Skip Jensen, Gride, Katy Otto/Mike Taylor Dialogue, John Yates, Pointing Finger.

#250/Mar '04. Best Records of 2003, Miami FTAA protests, Clorox Girls, FIYA, "La Villita: Chicago Pilsen Scene," Terminus Victor, Restarts, Damage Done, Knights of New Crusade.

#251/April '04. The Fuse!, Väkivaltaa, Modern Machines, Microcosm, Migra Violenta Euro tour diary, Allegiance, Neurotic Swingers, Xavier Lepaige Photos, Le Scrawl,Vrah.

#252/May '04. Fucked Up, Firestarter, Inepsy, Laukaus, Great Clearing Off, Radio Reelers, Extreme Noise Records, 46 Short, The State, John The Baker, Free Verse, Chrystaei Branchaw photos.

#253/June '04. Sweet J.A.P., Gorilla Angreb, Vöetsek, Minority Blues Band, Scruvy Dogs, Molotov Cocktail, Kidnappers, Schifosi, King Ly Chee, YDI.

#254/July '04. No Hope For The Kids, Dropdead, Diskords, Breakfast, Asschapel, I Excuse, Strung Up, To Hell & Back, Four Eyes, Lamant, Gammits MW, scene reports from Portland, Boston and Germany.

#255/Aug '04. "Punk's Not Dead, Reagan Is" Special Issue. Leatherface, Get It Away, The Hatepinks, Keen Monkey Work, New York City, South Dakota, Czech Republic, Philippines, Russia.

#256/Sep '04. The Observers, Witchhunt, Annihilation Time, Zann, Eskapo, FxPxO, Haymarket Riot, Fourth Rotor, Les Georges Lenigrad, Texas scene, Newfoundland, Indiana, England.

#257/Oct '04 The Election Issue, Jesse Townley, Matt Gonzalez, Rattus, Fighting Dogs, Hero Dishonest, Kickz, The Boss Martians, Reactionary Three, Slovakia, Australia, South Wales, South East Asia.

#258/Nov '04. Career Suicide, Cathy Wilkerson of the Weather Underground, No Fucker, The Repos, Dominatrix, Ashtray, Deadstop, Midnight Creeps, Michale Graves, The Diffs, The Shemps, Abi Yo Yo's.

#259/Dec '04. Bad Business, Penelope Houston, Rambo, AI, Ass, I Attack, The Krunchies, A-Lines, Insurgence Records, The Hates, Accidents, Massgrav, The Critics, Merciless Game, SF Hotel Workers Strike, photos from Japan, SoCal & the Bay Area.

#260/Jan '05. Technocracy, The Total End, Only Crime, True North, Partisans, For The Worst, Dick Spikie, Straight to Hell, Black Cross, Action, Ergs, Rusty Nails, Queer Activism in London, Greg Shaw tribute, John Peel tribute, Andrew "Stig" Sewell tribute, Beijing punk photos.

#261/Feb '05. Year End Top Tens, Riistetyt, Lost Cherrees, Complete Control, Cheap Sex, Gasoline Please, Beerzone, Greyskull, MOTO, Water Into Beer Fanzine, Swe-Punk scumpit, Japan punk photos, Bay Area punk photos, Texas, Russia, and Malaysia scene reports.

#262/March '05. Kärnvapen Attack, Neo Boys, Catholic Boys, Dead Moon, Wreckage, Frantix, Armitage Shanks, Wendy Kroys, To What End?, Cell Block 5, Bent Outta Shape, Ah-Nah Tron, Slovakia, Indonesia, and Illinois scenes.

#263/April '05. All Crusties Spending Loud Night 2004, Bombenalarm, Battleship, APA, The Black Lips, Words That Burn, Flamingo 50, The Low Budgets, Mellakka, I Object, Antisect, Bay Area scene report, South Coast UK scene report.

#264/May '05. Crime, Love Songs, Bruce Banner, Intent, The Holy Mountain, Have Heart, The Bill Bondsmen, The Real Losers, archive photos, Bay Area scene photos, Taiwan and Rochester scene reports.

#265/June '05. Endless Nightmare, Hard Skin, Kolokol, Amebix, Transistor Transistor, The Safes, The Detonators, Finland scene report, France scene report, SoCal scene report.

#266/July '05. The Carbonas, MDC, Destrux, Unkind, Hiretsukan, Giant Haystacks, Ohuzaru, Teenage Harlets, Michigan scene report, San Diego scene report, Eugene, OR scene report, photos.

#267/August '05. Knugen Faller, Sleeper Cell, Motorama, Gulcher Records history, Army of Jesus, The Slicks, Thee Merry Widows, Rotten Sound, The Faction (UK), Czech and New Zealand scene reports.

#268/September '05. Signal Lost, Gulcher Records history part two, Teenage Bottlerocket, Mattilda (aka Matt Bernstein Sycamore), The Spectacle, Bang Sugar Bang, Chumbawamba, Reason of Insanity, Forward To Death, Flyer art, Florida Scene Report, Bay Area scene report, photos.

#269/October '05. Hammer, Desastre, Human Eye, Les Bellas, Gasmask Terror, Randy "Biscuit" Turner tribute, Stalag 17 (UK), Stepbrothers, Retching Red, Weaving the Deathbag, Gather, Chicago and SoCal scene reports.

#270/November '05. Clorox Girls European Tour, Czolgosz, Regulations, Time Flys, Taxi, No More Lies, Oi!, Paddy Costello of the Dillinger Four, Smartpils, Revenge of Mongoloid, Pisschrist, Scene reports: Puerto Rico, UK, Russia.

#271/December '05. Besthöven, Abductee SD, Tractor Sex Fatality, George Harrison, Deathtoll, Photos by icki, Ice & The Iced, the Ulcers, Chimps Eat Bananas, Deranged / Criminal IQ / Kick'n'Punch Records. Scene reports: Iowa, Maine, Illinois.

#272/January '06. Conga Fury, Let's Grow, Frustration, Bastardass, Icons of Filth, Burial, Hrydjuverk, Cranked Up!, Urrke T & the Midlife' Crisis, Tropezio, *Baboon of Sickness* zine. Scene reports: Austin, France, Michigan, Larry Wolfley photos.

#273/February '06. Fuses, Endstand, Out Cold, Pedestrians, Acts of Sedition, BadEatingHabits, Western Addiction, Jesus Fucking Christ, Toxic Waste, Punk photo spread, St. Louis, USA & Brighton, UK scene reports.

#274/March '06. Best of 2005, Formaldehyde Junkies, Brutal Knights, Kansan Uutiset, Hatred Surge, A-Heads, Manikin, Upinatem, Hips, Boston scene report, Punk photo spread.

#275/April '06. History of ABC No Rio (Part One), Ringers, Missbrukarna, '90s garage punk scumpit, Anatomi-71, After the Bombs, Rubella Ballet, RIP Pig Champion, Ricky Adam interview and photographs, Sean McGhee, Hard Skin US tour diary.

#276/May '06. "Is Business Killing Punk Rock?" business survey (Part One), History of ABC No Rio (Part Two), Vitamin X Asian Pacific tour diary, Soviet Valves Suburban Death Machine, Frustrations, George Hurchalla, Scene reports: Czech Republic and Greece.

#277/June '06. "Is Business Killing Punk Rock?" business survey (Part Two), Imperial Leather, Boom Boom Kid, Vitamin X Asian Pacific Tour (part two), "How to Make It Big!" by the Phantom Surfers, Magrudergrind, Poland.

#278/July '06. Billy Childish, Death Token, The First Step, Ramsey Kanaan of AK Press, Headache City, Deconditioned, Under Pressure, Insuiciety, Instigators, Malaysia Scene, Bay Area Scene Pics.

#279/August '06. Mika Miko, The Fall, Cardiac Arrest, Digger & the Pussycats, Massmord, Insect Warfare, The Astronauts, Canary Islands Photo Spread, Four Slicks, The Fallout, PAWNS, Tajikistan, Uzbekistan, & Umeå, Sweden scenes.

#280/September '06. Hjerte Stop, Grupo Sub-1, Desperate Bicycles, Bill Daniel interview and photo spread, APF Brigade, Disconvenience, Southkore Fest photo spread, Rosenbombs, Up the Voltage, Euro photo spread, Svartenbrandt, Asheville, NC & world wide punk scene reports.

#281/October '06. Out With a Bang, Redd Kross, Derek Lyn Plastic, We March, Alan Milman, Rat Traps, Blood Robots, The Scarred, Gilbert Switzer, Japan & US photo spreads, Sweden & UK scene reports.

#282/November '06. The Feelers, PESD, Toxic Ephex, Auktion, Bruise Violet, *Trust* fanzine, The Homosexuals, The Effigies, Rat City Riot, New York City & North Carolina scene reports.

#283/December '06. Jay Reatard interview & photos, Crimes Against Humanity Records, A Touch of Hysteria, Doris Fanzine, Kvoteringen, '90s Punk Scumpit Part II, Black Chrome, The Dirty Water Club, photos, Tokyo scene report.

#284/January '07. Margaret Thrasher, 924 Gilman at 20 Years, Order of the White Rose, Regress, Subhumans (UK) Part One, Blank Its, Condenada, Genetic Control, photos, Syracuse & San Diego scene reports.

#285/February '07. Randy "Biscuit" Turner of the Big Boys & the early Texas punk scene, Lemuria, Ruin, Subhumans (UK) Part Two, The Blinds, Tranzistors, ANS, Riot This, La Piovra, Bay Area scene pics, Barcelona, Spain scene report.

#286/March '07. Best of 2006, Smartut Kahol Lavan, Electric Kisses, Holy Shit!, Lost Cherrees Part One, Go!, Kraljevo, Serbia, and Bakersfield, CA scene reports.

#287/April '07. Alicja Trout, Keith Rosson (*Avow* zine), Crap Corps, The Vicious, Scum System Kill, Lost Cherrees Part Two, Restless Youth, SBV, Australia, Kyiv, Ukraine, and Pittsburgh, PA scene reports.

#288/May '07. Clockcleaner, Pisschrist, The Rats (Sweden), Conflict (US), The Viletones, Violent Tumor, Czech Republic and East Texas scene reports.

#289/June '07. Ultimo Resorte, Kursk, Masstrauma, Social Circkle, Final Approach, Post Punk Kitchen, Southern Death Cult, Portland Drummers, Timisoara, Copenhagen, and Pampanga scene reports.

#290/July '07. Stormcrow, Merkit, Solid Decline, Monster Squad, Sex Vid, Vivisick, Warkrime, Top Ten, *We're Gonna Fight* zine, White Cross, Berlin scene report.

#291/August '07. *MRR* 25th Anniversary Issue. Martin Sprouse, Tim Yohannon, No Slogan, Ruidosa Inmundicia, Chinese Telephones, Vaseline Children, Anti-System, Dave Roche, 6-page retrospective photo-spread, Kawakami/ Disclose obituary, Brazil scene report.

#292/September '07. New Bloods, Chronic Seizure, Outraged, Geriatric Unit, Active Distribution, Gruk, The Mods, No Defences, The Fakes, Trashies Tour Report, Mexico scene report.

#293/October '07. Punk and Immigration Theme issue w/ interviews, articles, and stories. Anti-You, Loser Life, Political Asylum, Olympia scene report.

#294/November '07. The Hipshakes, Neverending Party, Punk & Immigration article, Finally Punk, La Lucha Para La Justicia en Guatemala, Leftover Crack, AOA.

#295/December '07. Surrender, What If Gods Lie?. The Crawlers, 2:20, The Joneses, Libertario Magazine, Bad Samaritans, Shrapnel, Untermensch.

#296/January '08. Hellshock, Mario Panciera, Anathema, The System, Eddy Current Suppression Ring, The Voids, Cinecyde, Kyklooppien Sukupuutto, Punch In The Face, BSA.

$3 EACH IN THE USA
$5 MEXICO/CANADA
$10 INTERNATIONAL FROM

MAXIMUMROCKNROLL • PO BOX 460760 • SAN FRANCISCO, CA 94146-0760
OR ORDER ONLINE AT WWW.MAXIMUMROCKNROLL.COM!

BUY 3, THE 4TH IS FREE!
(USA ONLY)

FOREIGN DISTRIBUTION

Dear *MRR* readers…

Below you'll find a list of distros in Europe and elsewhere. We've been doing our best to cover as much territory outside of the U$A as we can, but we still need your help in establishing contacts with like-minded punx who are interested in carrying *MRR*. We're providing this list to you in order to let you know where you can currently get your monthly fix of *MRR*, but we're always looking for more help; so if you do a distro, would be interested in selling *MRR* at shows, or just want to go in with a crew of friends to get a cheaper post rate—go to www.maximumrocknroll.com for details! Please note that several of the distributors below are now offering subscription services. If you're not sure, just ask! Thanks again for all your support.

EUROPE

CZECH REPUBLIC

Malarie Records
PO Box 153
756 61 Roznov P/R, Czech Republic
www.malarie.ind.cz

Silver Rocket
PO Box 378
111 21
Praha 1, Czech Republic

DENMARK

Hjernespind
Tommas Svendsen
PO Box #505
2200 Copenhagen N, Denmark
info@hjernespind.com

FINLAND

Combat Rock Shop
Fredrikinkatu 58
00100 Helsinki, Finland
www.combatrockindustry.com
info@combatrockindustry.com

FRANCE

Emergence
c/o Vincent Troplain
28 Rue le Nostre
76000 Rouen, France

Mutants at Work
www.mutants-at-work.net
queerzine@no-log.org

Stonehenge Records
B.P. 20046
33031 Bordeaux Cedex, France
www.stonehengerecords.com

GERMANY

Plastic Bomb GmbH
Heckenstr. 35a
47058 Duisburg, Germany
farewellrec@plastic-bomb.de
Subscriptions available

Onkel Toms
c/o Tom Einecke
Heckscherstr. 5c
20253 Hamburg, Germany
tom@onkeltoms.com / www.onkeltoms.com

Ruin Nation Records
PO Box 105824
28058 Bremen, Germany
info@ruinnation.org / www.ruinnation.org
Subscriptions & wholesale available

Stachel
PO Box 10 58 24
28058 Bremen, Germany
stachel@haterecords.net
Subscriptions available

Thought Crime
c/o Thomas Franke
Muskauer Str. 19
10997 Berlin, Germany

Sabotage
PO Box 10 58 24
28058 Bremen, Germany
www.sabotage-now.com

X-Mist
Leonhardstr. 18A
72202 Nagold, Germany
www.x-mist-de

Yellow Dog
PO Box 55 02 08
10 372 Berlin, Germany
www.yellowdog.de
Subscriptions available

Punkorder.com
Gading Turiaux Gbr, Viktoriastr. 51
52066 Aachen, Germany

GREECE

Immigrant Zine
Panos Asthma
PO Box 8442
10010 Athens, Greece
www.immigrantzine.com

ICELAND

Andspyrna
PO Box 35
101 Reykjavik, Iceland

IRELAND

Hope
31 Hazel Road,
Donnycarney
Dublin 9, Ireland
niall@thumped.com
Subscriptions available

ITALY

Angry Records
c/o Fulvio Dogliotti
C.P. 280
15100 Alessandria, Italy
angryrec@tiscali.it
www.angelfire.com/ne/angry

Rockin' Bones
c/o Gualtiero Pagani
Borgo Palmia 3 A
43100 Parma, Italy
tel/fax. (+39) 0521.386355
www.rockinbones.it

NETHERLANDS

Crucial Attack Distro
c/o Franke Visser
Burg.Albertsstr.11
8715 JE Stavoren, The Netherlands
www.crucialattack.nl

NORWAY

Nakkeskudd Plater
c/o Stian Tonnessen
Schaeffersgate 12
0558 Oslo, Norway

POLAND

Refuse Records
c/o Robert Matusiak, PO Box 7
02-792 Warszawa 78, Poland
refusexresist@go2.pl, www.refuserecords.prv.pl

Trujaca Fala
PO Box 13
81806 Sopot 6 Poland
www.trujacafala.com

PORTUGAL

Asperü Records
Nuno Sota, PO Box 229
2686-997 Sacavem, Portugal
www.asperurecords.tk

RUSSIA

Old Skool Kids Records
PO Box 64
109147 Moscow, Russia
www.oskrecords.com
info@oskrecords.com

SERBIA AND MONTENEGRO

Nemanja Boskovic
V. Vlahovic D3 1/7
19300 Negotin, Serbia & Montenegro
nemanjab_83@yahoo.com

SPAIN

Gatazka Gunea / DDT Diskak
Ronda 12
48005 Bilbo (Bizkaia, Euskal Herria, Estado Español)
www.ddtgatazka.com

Macky Chuca
C/Hereu 34 4art c
07014 Palma de Mallorca
Illes Balears, Spain

Mindless Mutant Records
c/o Guillermo Miralta
PO Box 35322
08029 Barcelona, Spain
www.mindlessmutant.com
mindlessmutantrex@yahoo.es

SWEDEN

Attack! Fanzine / Blindead Prod.
c/o Krogh
Edgrensgatan 27
671 50 Arvika, Sweden
info@attackfanzine.net

Wasted Sounds Distribution
c/o Kaj Sivervik, Ödegårdsgatan 41
58724 Linköping, Sweden
www.wastedsounds.com
order@wastedsounds.com

UKRAINE

Neformator c/o Artyom
PO Box 1541
61174 Kharkiv, Ukraine
neformator@bk.ru, www.neformator.com

UNITED KINGDOM

Active Distribution
BM ACTIVE , London WC1N 3XX, England
www.activedistribution.org
Wholesale & subs; Back & single issues

All Gone Wrong Records
The Cavern Club, 83/84 Queen Street
Exeter, Devon, EX4 3RP, England
www.allgonewrong.com

AUSTRALIA/ASIA

AUSTRALIA

Endless Blockades
PO Box 3023, South Brisbane BC
QLD 4101, Australia

Filling Teeth Distro
12 Connemara Cs,
Kelso Townsville QLD 4815, Australia
www.demolishzine.com

Missing Link Records
Basement 405 Bourke Street
Melbourne, VIC 3000, Australia
info@missinglink.net.au / www.missinglink.net.au
ph: 61 3 9670 8208 - fax: 613 9670 7176

Paint It Black Records
6 Enmore Rd.
Newtown NSW 2042, Australia

MALAYSIA

ASAS / Ahmad
LBKL 64, 4th Mile
Gombak Rd, 53000 Kuala Lumpur, Malaysia
asas@excite.com

Ricecooker Shop
@2.03, Central Market Annexe
JLN Hang Kasutri, 53000 Kuala Lumpur, Malaysia
asas@excite.com

SINGAPORE

Humble Start / Bernard Low
Blk 451, Tampines St. 42 #05-222,
Singapore 520451

Thrash Steady Syndicate Records
Thrash Steady Syndicate c/o Normann Rashid
Blk 11, Toa Payoh
Lorong 8, #03-310, Singapore 310011
thrashsteadysyndicate@hotmail.com
www.thrashsteadysyndicate.cjb.net

NO./SO. AMERICA

CANADA

Good Catch General Store
1556 Queen Street West
Toronto, ON M6R 1A6, Canada

MEXICO

Dogma Destroyer Records
Diego Bustamante Pérez
Nacar #535, Frac. Industrias, C.P. 78390
San Luis Potosí, S.L.P., MÉXICO

ARGENTINA

Duck-O-Homo
Corrientes 1382, Galeria Apolo Local 16
BSAS Capital Federal, Argentina
chappanoland@hotmail.com

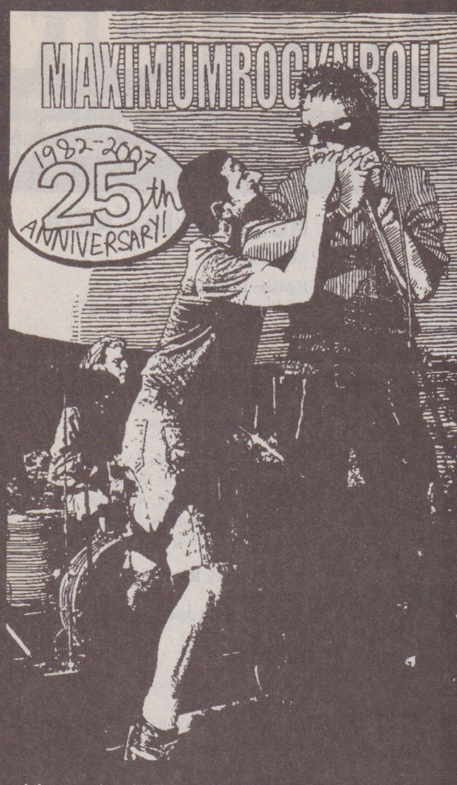
BRAZIL

Pedro Carvalho
Rua Fradique Coutinho 294, apto 171B
05416000 Sao Paulo, Brazil

Radical Livros
Caixa Postal 2255
São Paulo, SP 01060-970
Fax: 5511-3668-2060
radical@radicallivros.com.br

Terroten Records
Gustavo Osmindo Kuhn 23, Rubem Berta
Porto Alegre, RS 91180-730, Brazil

step rite up, it's anarchy for sale...



MAXIMUMROCKNROLL
1982-2007
25th
ANNIVERSARY!

Huge design, white ink on black shirt

(design by Aaron Cometbus)

MAXIMUMROCKNROLL t-shirts

NEW!

NEW! special 25th anniversary shirt

T-shirts are $10 ppd in the U$A, $15 everywhere else.
Available in sizes YM-XXL.
Send yer money to the MRR PO Box, or order online at:
www.maximumrocknroll.com
(click on "MERCH")

Old designs still available, including:

Viva El Punk

MAXIMUM
ROCK
N
ROLL
VIVA
EL
PUNK

2 colors on a black shirt

MRR First Cover

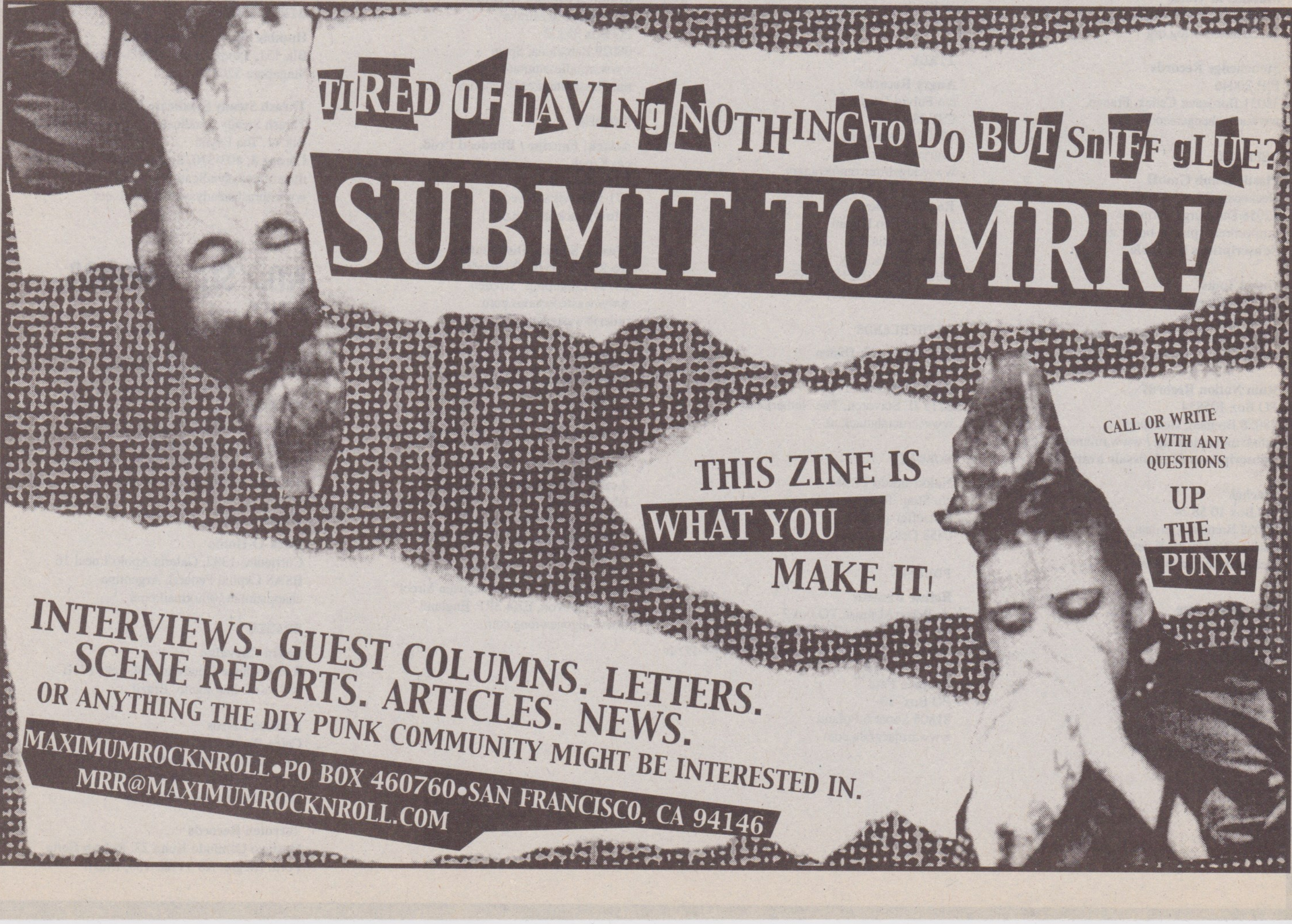
MAXIMUMROCKNROLL
MDC
NORTHERN
CALIFORNIA
COVERAGE

On a black or white shirt

Big Head

MAXIMUM
ROCK-N-ROLL

Black ink on a red shirt



TIRED OF hAVINg NOTHINg TO DO BUT SnIFF gLUE?

SUBMIT TO MRR!

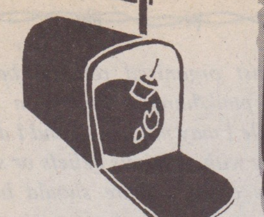
THIS ZINE IS
WHAT YOU
MAKE IT!

CALL OR WRITE
WITH ANY
QUESTIONS

UP
THE
PUNX!

INTERVIEWS. GUEST COLUMNS. LETTERS.
SCENE REPORTS. ARTICLES. NEWS.
OR ANYTHING THE DIY PUNK COMMUNITY MIGHT BE INTERESTED IN.

MAXIMUMROCKNROLL•PO BOX 460760•SAN FRANCISCO, CA 94146
MRR@MAXIMUMROCKNROLL.COM



LETTERS

Send letters to MRR, PO Box 460760, San Francisco, CA 94146-0760, or to mrr@maximumrocknroll.com. No response guaranteed.

Hey MRR—

You ran a guest column by Michelle Zenarosa entitled "Punx Is Gentrifiers." I don't regularly read Maximum Rocknroll and I stumbled upon my housemate's copy and looked it over one evening. After reading Cindy Crabb's hilarious and refreshing "…ten point program" column I then turned the pages and was excited, initially, to see a column focused on gentrification from a punk perspective. This is an issue that is a contemporary form of colonialism, and is capitalism in action—plaguing cities and towns across the United States. This is exactly the kind of issue, in my opinion, that activist punks need to be talking about and doing work around. Especially from the perspective of looking at how our own presence affects and contributes to what is happening around us, in our lives and in the places we live.

However, as I got into the column, I was troubled see the shortsighted analysis in this article, and the simplistic and off base alternatives offered up as suggestions for those looking to fight gentrification. Some were indeed on the mark, others simply frustrating to me.

I was further disturbed when I found out the author of this piece lived in my hometown of Washington, DC In her column Michelle advises the reader that, "the revolution is local…" yet she makes no reference to where she lives. She gives no concrete examples of work being done in DC around gentrification either on a general level, or ways in which punk activist communities, the exact ones she is prescribing types of action to take, are interacting with their community around the issues she brings up. I think that is largely because, contrary to the sanctimonious tone of the article, she is disconnected from that work.

She does however make vague and passive aggressive references implying that local activists in DC should cease organizing and do work that she suggests is more relevant. However, this begs the question—why does one form of work have to be done instead of the other? Specifically I want to take issue with this statement, "instead of having that political prisoner letter writing night, maybe you can hold a puppet-making workshop for the neighborhood kids and have a parade or puppet show for the community." Why Michelle chooses to contrast this suggestion with a critique of political prisoner support is just downright baffling to me. Political prisoner letter writing nights, although perhaps are growing in their frequency around the country are not that common of an occurrence outside of a few locales. So what Michelle is referencing, for those who do not live in Washington, DC, is the regular political prisoner letter writing night hosted by our local info shop. These letter writing nights have been happening in DC on a monthly basis in response to the arrest of community activists—individuals targeted in the many green scare cases and in the arrests of Black Panthers on 36-year old charges, which are just a few examples of increased state repression since Dec. 2005.

Michelle may not know the individuals who organize these letter writing nights in DC, but she couldn't be further off the mark to suggest that this work is being done in neglect of local community organizing or work related to fighting gentrification. The same folks who have initiated these letter writing nights to support their movement contemporaries and elders facing state repression have been doing community work, the kind that Michelle eludes too, in Washington, DC for the last decade. For instance, this includes tenant organizing and support in many of the housing struggles in buildings and neighborhoods across the city. We are involved in our neighborhoods and have been as long as we have lived in this city. Other examples include coordinating grocery delivery and various programs to support long time DC residents who are bearing the brunt of gentrification. We've also done work with DC's needle exchange program, which is one of the prime examples of DC's colonial status at work. The federal government used its veto power over the city council's decision to publicly fund needle exchange in the city that has the highest rate of HIV per capita. On occasion some of us even organize art and puppet making with neighborhood youth. The thing is we do this work *and* we support political prisoners—we do not need to do one set of things *instead* of the other. If we did it was with consciousness that both forms of activism are equally important—doing direct work with communities in need that we live in and supporting people who have gone to prison for activism are both valid forms of taking action. I note these above examples, because DC punks and radicals have a history of doing this work—the kind of work Michelle is prescribing for punks to become more engaged in. If the revolution is local, why not highlight real local examples rather than talk abstractly and pretend certain work isn't happening to seemingly reinforce your own personal grudges?

And lastly, shit, of all the programs to reference that need to be halted in order to help neighborhood youth make art, why not mention the recent mac and cheese bake-off that was held at the DC info shop. A great community building event for radicals and a very successful fund raiser for the info shop, but far more appropriate to imply self-centeredness on the part of punks and local radicals who could be using their valuable time to focus on community work…right? Talk about getting a clue!
—Damiana Leaf, Washington DC

Hey fine folx at MRR—

I have often heard that you all are the bible of punk rock and lay out the rules. If so, can you please let bands know that there is no "law" that requires them to start a CD with a movie or television show sound-bite. In fact, it is probably better that they don't...especially when chances are it is the best track on the disc.
Sincerely,
—Jonathan Floyd (JF)

Attention NC Punx!!—

There's a message board now, so post shows and information! http://www.nchardcorepunkmetalfreaks.org/
Up The Punx,
—Thera

Hey man—

Long time listener first time caller. I just wanted to drop you a note in regards to a review you recently wrote for the band Dry Rot. At first you seem to dig it but then go into the fact that they are Christian and that's supposed effect the merit of their music. What gives man? I mean, I could understand if the lyrics were riddled with cryptic messages of conversion and metaphors about the second coming of old JC, but they aren't. In fact the only reason you know the guys in the band are of the God-fearing type is probably because someone told you this right? Sure they allude to it in their thanks list, but don't actually use the G word. Aside from that you would have no idea listening or looking at a Dry Rot record that the members are Christians. Don't you think that's more than a little biased or even straight up prejudice? Wait, let me guess, Christians don't belong is punk, religion doesn't belong in punk, etc…bet you still like the Bad Brains though right? I mean who doesn't. Well there are a lot more religious undertones in their music than anything Dry Rot has done. The band has purposely kept religion out of the music, BUT still they get dudes like you trying to label them. Aren't labels a little square for *MRR*? It's like it if doesn't fit into your cookie cutter idea of what punk should be it doesn't belong, or that's how it comes off. Newsflash, I guarantee that Dry Rot isn't the first punk band that has members who go to church. That shouldn't have any impact on anyone's opinion of their music. You have columnists that are accused rapists (or at least had), and positive reviews of bands with accused rapists, you had a dude on your board who ripped off countless numbers of labels when he decided to shut up shop with his distro, *But* forget that, there is this band from CA and guess what, they believe in *God*. I mean seriously get a grip. The attitude your review implied would be akin to someone reviewing the Bad Brains and holding it against them that they were black.

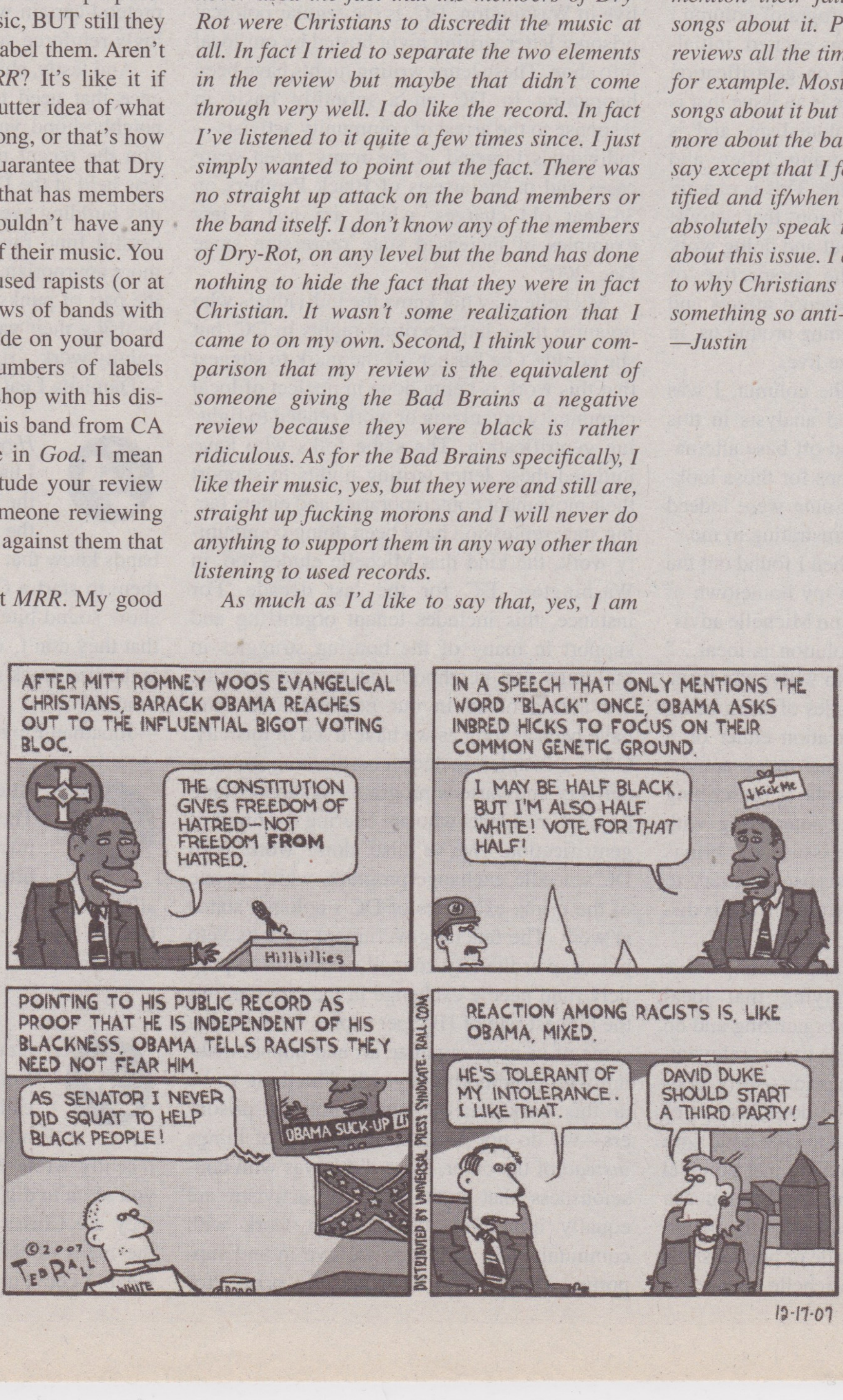
And this is nothing against *MRR*. My good friend and employer was a long time contributor, and recently just got back from SF were he volunteered. I gotta a lot of pals who do stuff for you guys, hell we even pressed CD's for you. So I hope you don't take it like a personal attack. It's just I find situations like this, and specifically this one very frustrating. *MRR* has always promoted an ideal of freedom of speech, equality, all that good stuff, so to see this (what you have to admit as prejudice) appear in it's pages just comes off at the very least childish and to the extreme bigoted.

—Frich

Frich,
The first thing I'd like to point out is that I never used the fact that the members of Dry-Rot were Christians to discredit the music at all. In fact I tried to separate the two elements in the review but maybe that didn't come through very well. I do like the record. In fact I've listened to it quite a few times since. I just simply wanted to point out the fact. There was no straight up attack on the band members or the band itself. I don't know any of the members of Dry-Rot, on any level but the band has done nothing to hide the fact that they were in fact Christian. It wasn't some realization that I came to on my own. Second, I think your comparison that my review is the equivalent of someone giving the Bad Brains a negative review because they were black is rather ridiculous. As for the Bad Brains specifically, I like their music, yes, but they were and still are, straight up fucking morons and I will never do anything to support them in any way other than listening to used records.

As much as I'd like to say that, yes, I am absolutely against organized religion being involved in the punk/hardcore scene in any way, I can't. While I may not like it, and I definitely don't agree with religious beliefs or sentiments, you are correct, there should be a place for everyone. My main hang-up is religion in general—I fucking hate it. It's a tool used to justify the hatred and exclusion of people and ideas that the followers don't agree with or understand. My review was biased. Sure. Any review is biased. It's one person's opinion of someone else's art. And in the case of reviews in MRR, it's always been about more than just the music. Everyone, whether they agree with it or not, knows that. Another point that you brought up is why I even bothered to mention their faith at all if they don't have songs about it. People do things like this in reviews all the time, like where a band is from for example. Most of the time they don't write songs about it but it usually tells you something more about the band. I don't know what else to say except that I feel my review is entirely justified and if/when I'm given the chance, I will absolutely speak to the members of the band about this issue. I can't help but be intrigued as to why Christians would want to be involved in something so anti-Christian.

—Justin


AFTER MITT ROMNEY WOOS EVANGELICAL CHRISTIANS, BARACK OBAMA REACHES OUT TO THE INFLUENTIAL BIGOT VOTING BLOC.
THE CONSTITUTION GIVES FREEDOM OF HATRED—NOT FREEDOM FROM HATRED.
Hillbillies
IN A SPEECH THAT ONLY MENTIONS THE WORD "BLACK" ONCE, OBAMA ASKS INBRED HICKS TO FOCUS ON THEIR COMMON GENETIC GROUND.
I MAY BE HALF BLACK. BUT I'M ALSO HALF WHITE! VOTE FOR THAT HALF!
Kick Me
POINTING TO HIS PUBLIC RECORD AS PROOF THAT HE IS INDEPENDENT OF HIS BLACKNESS, OBAMA TELLS RACISTS THEY NEED NOT FEAR HIM.
AS SENATOR I NEVER DID SQUAT TO HELP BLACK PEOPLE!
OBAMA SUCK-UP
WHITE
©2007 TED RALL
DISTRIBUTED BY UNIVERSAL PRESS SYNDICATE · RALL.COM
REACTION AMONG RACISTS IS, LIKE OBAMA, MIXED.
HE'S TOLERANT OF MY INTOLERANCE. I LIKE THAT.
DAVID DUKE SHOULD START A THIRD PARTY!
12-17-07

NAKED RAYGUN

WHAT POOR GODS WE DO MAKE

THE STORY AND MUSIC BEHIND

NAKED RAYGUN

EVERYWHERE NOVEMBER 6TH

TWO DISC DVD/CD

ARCHIVED FOOTAGE, INTERVIEWS

LIVE CD FROM THEIR MOST RECENT SOLD-OUT SHOWS

CHICAGO'S MOST LEGENDARY BAND RETURNS

RIOT FEST RECORDS

WWW.RIOTFEST.ORG · WWW.MYSPACE.COM/NAKEDRAYGUN · WWW.NAKEDRAYGUN.ORG

MAXIMUMROCKNROLL RADIO

www.maximumrocknroll.com/radio

A new radio show every week...

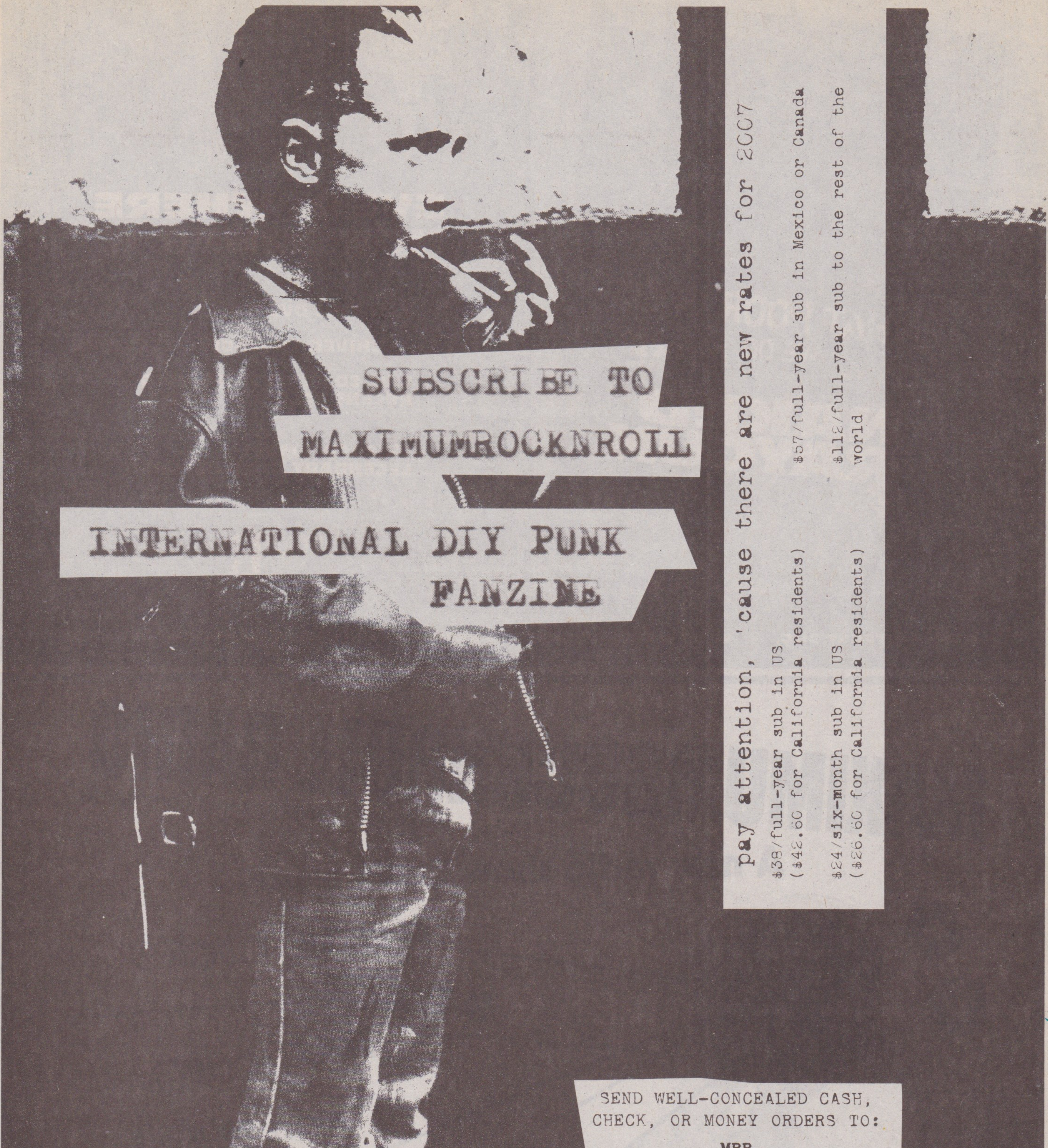
Punk rock

Garage

Hardcore

And More!

"Undead Zombie Pope Approved!"



SUBSCRIBE TO MAXIMUMROCKNROLL

INTERNATIONAL DIY PUNK FANZINE

pay attention, 'cause there are new rates for 2007

$38/full-year sub in US
($42.60 for California residents)

$24/six-month sub in US
($26.60 for California residents)

$57/full-year sub in Mexico or Canada

$112/full-year sub to the rest of the world

SEND WELL-CONCEALED CASH,
CHECK, OR MONEY ORDERS TO:

MRR
PO BOX 460760
SAN FRANCISCO, CA 94146

or order online:
www.maximumrocknroll.com

COLUMNS

PHOTOCARD

Name of Holder: Mr.Mrs.Miss.Ms.

Layla Gibbon

Valid for use only by person shown with a ticket bearing the same number

BJO 5499

1) MRR needs a truck. The one they have that someone donated three thousand years ago died. If you have one you don't need you could get some kind of tax-deduction situation happening. Intense. Or if you are a reclusive millionaire who is desperately thinking of how you could reconnect with your true punk self, start by donating a truck! Or a working Xerox machine that isn't a piece of shit! I mean, it's tax-deductible! What's stoppin ya?

2) *Cleveland's Screaming* is a documentary about early '80s Cleveland (and Akron) hardcore. I was talking about it with Carl (who handed in his MRR keys this month; I guess the Japanese Oi comp CD he had to review this month was the nail in the coffin for his epic years of shitwork) and his first question was, "How much Pagans footage?" to which I would say: not much! And while Pagans footage is always a positive, I think, this documentary is refreshing and awesome for a number of other reasons.

Firstly, it's about a small group of kids, mostly working class, who made their own scene in the decaying post-industrial landscape that was Cleveland in the late '70s/early '80s. Kids whose parents were laid off from closed-down auto plants, rather than the children of diplomats and professors, which makes it more compelling for me at least. It's definitely footage from a world that hasn't been documented and written into the ground, buried by footage of old men reliving their teen years (which seems to be what some of them do for a living) and ending with the assertion that punk/hardcore died as soon as they stopped caring about it. Seriously, I think this is the first document I have seen on early-'80s hardcore than doesn't have anyone dismissing what happened after they got cynical and jumped ship.

The other great thing about this was the fact that all the shows happened in the back room of a local tavern that resembles a rec room—you know, wood paneling, no stage etc. So every band that plays looks like they are playing the same show. Also: amazing Dicks footage! Just for like one minute (because they were defs not a Clevo band) but it's so fucking intense and proves that they were the greatest. Dicks hate police....

Anyway my favorite band discovered was the Urban Mutants, totally raging hardcore with a girl singer. Danielle is more in the style of Tobia/Look Back and Laugh than um, Spitboy (totally can't think of girl-fronted hardcore bands right now), which means: totally dreamy and raging! Also when they talked about how there wasn't a stage so they would climb up on top of the door jam to stage dive...

Sometimes watching documents of times past can turn into one long boring parade of self-satisfied talking heads cleansing their bloated egos and reaffirming what mythic warriors they were in the pit/in the van/on the streets. I liked this one because the participants seemed like genuine freaks who were saved by hardcore, who were able to create their own lives and good times because of the discovery of the underground. The kids in the audience were obviously just as important to the scene as the kids on the "stage," which to me is what separates punk and hardcore from whatever else—fuckin' indie-rock grown-folks music.

People talked about how kids from San Diego/Southern California would move to Cleve-land and expect the pit to be a total jock fest and act accordingly, and how Jimi from Zero Defex would school them on Clevo pit etiquette. (Which was really different in the early '80s to say, an Integrity show circa '94-mixed genders, aggressive but not violent, actual slam dancing not windmill/rice-pickin' aggro-jazzercize sausage-party style.) I really liked watching the punk girls in the pit because they either had crazy '80s Farah Fawcett mall hair, or mohawks/skinheads-nothing in-between. See, I am deep like that.

Anyway, tons of crazy footage of Zero Defex, Spike in Vain (my favorite band from this era) The Guns, Urban Mutants, Agitated, tons of bands. More from the *New Hope* comp era than the Pagans era, you know? Cissie said that you can download a tape of Urban Mutants stuff from the internet but I was unable to actually make this happen, so if anyone manages to do this mail me a CDR and I will make you a killer mix. Interestingly, the only person in the entire doc who claims that punk died is my roommate and Zero Defex guitar hero Tommy Strange, who wanted me to ask you if you know where Danielle of Urban Mutants is currently, as he would like to get back in touch with her, and to tell you that he is currently putting on bimonthly benefits for an organization that raises money for refugees of the Iraqi war. I can't find his email and this column is so late already but if you write him c/o the MRR address I will pass on any correspondence to him.

Also, Martin is trying to organize a screening of the Chicago punk doc *You Weren't There,* so if that goes well maybe we can do an MRR-sponsored screening of *Cleveland's Screaming*. The dude who made it has a blogspot: clevelandscreaming.blog spot.com and there's a bunch of rad footage on You Tube too. I think he's still looking for distribution, so if you are into that you should contact him. Brad, the guy that made the movie (not

Tommy), that is.

3) Outraged is my favorite live band right now. There actually haven't been that many shows recently. I think I wrote about the last show I went to in my last column. (It also featured Outraged and a Martin band; the one at this show was N.N., who Hubbs likes better than Needles; the Martin band from last column's Martin band/Outraged show. I am on the fence. Both rule and need to play more shows.) I did not go see the Naked Raygun reunion. Not sure exactly why, but sometimes I like bands to stay the way they are on record and in my head instead of "imposters on reunion tours" to quote the Monorchid's "A Was for Anarchy"—not that Naked Raygun are imposters. But. The endless debate: Is punk a museum object/aging relative to be cooed at and paid endless respect to or something we need to take back and make our own? Fifty words or less. Sometimes I don't want to see legends recreating something I missed out on for my consumption. That was one of the things I liked about the Clevo doc; it was kids making music for themselves, reaffirming what punk is and will always be and why it will never die. There will always be some band like Outraged who bring raging hardcore to their Central Valley farm community and make their own scene instead of just waiting for touring bands to pass through town.

4) We have mice and they will perish.

5) Also: The box o' Reagan memorabilia that was on the floor of MRR last time I was there. Collected over a period of many years in preparation for his demise! Newspaper clippings about his scumbag antics in Central America, the Middle East, and in fuckin' Midwest factory towns like Cleveland. The '80s calendar of him zombie-like, iconic, and hollow-eyed, astride a horse at his ranch; whoever put that little masterwork together wrote a simpering essay about how Reagan's Ranch was in fact *America* and how it was somehow more important that any presidential library. Got me to thinking that that was pretty much true—the image of Reagan had more weight than any of his amoral policies to most of America; a symbol of a mythical idea. Plus: Rich People Are America! And why read a book when you can gaze lovingly at a waxwork of a human being melting in the California sun onto a horse that has been underneath him since his B-movie days and is probably still there now rotting in the rivers of blood and genocide that his reign helped perpetrate?

6) Punk and credit cards and how the last person you would suspect of it has entire tours and record collections paid for via never-paid-off plastic. It's strange to think that the entire American economy is built on and rests so precariously on credit. I am attempting to get out of debt right now, as it really freaks me out that people (including myself) maintain a lifestyle that they can't actually afford because of credit. I mean, I work a job that pays just over minimum wage and live in one of the most expensive cities on earth, so theoretically I should not have bought that Effigies *We're Da Machine* I saw for 12 bucks yesterday because I know by the end of the week I will have to pay for my groceries with a credit card. I remember a friend putting out numerous records with his credit card, in the mid '90s, DC no-wave stuff like Cranium and Ayler's Angels and how it totally blew my mind that he was $10,000 dollars in debt yet still he spent. I mean I am nowhere neear that, but I kind of want to be able to continue to live the lazy non-careerist lifestyle I am living without the shadow of owing money to shitty financial institutions hovering over my brains. Not very interesting, true, but on my mind nonetheless.

7) I need the Shop Assistants LP. Anyone?

8) Why does The Wards' song "Weapon Factory" continuously get stuck in my head?

9) Per my last column, in which I casually dismiss Charles Bronson of being worthy of inclusion in the new book by the *Fucked up and Photocopied* dude... (It's titled *Punk is Dead, Punk is Everything*, and yes, at the reading in SF the author/compiler declared that punk was in fact dead, so... hmm. Old dudes! Get over it! Just because you don't know about things anymore doesn't mean they don't exist.) I got called on this assumption in the place online in which I put these columns after they are published in the magazine (whatwewantisfree.blogspot.com) because a certain someone claims that Charles Bronson were in fact more worthy of inclusion in the abovementioned tome than say, Scratch Acid, because they created art out of boredom in a positive way, whereas Scratch Acid just created boredom out of boredom. (Directly quoted from the mouth or fingers I guess, of Ethan Swan: "Scratch Acid is people drowning in their own boredom and Charles Bronson is people overturning their boredom and being radical about it.") Firstly, musical taste is personal, and political screamo to me does not match the burnt taste in the mouth Scratch Acid offers. Yes, I am irritatingly PC in a lot of ways probably, but this doesn't mean I like bands just because they are "wimmin" or don't like bands because their values do not match mine. I tried really hard to like Spitboy when I was 14 but found myself entirely unable to do so. Their music is resoundingly horrendous. But I am sure we shared similar values in regards to feminism, etc., etc.

Tommy Strange and I had a conversation in the kitchen just now about how he was at Negative Approach's and the Necros' first shows ever, in thee ancient olden days, and how though he liked the music he could never get that into them because they wouldn't dismiss their huge skinhead following. For me, though context is important, e.g. I am not one of those people that hearts the first Skrewdriver record or anything, *but* I do like music that was created by people that I would probably not enjoy hanging out with/having a conversation with about their politics/ morals/ love lives etc. etc. Intent is important but music that means nothing to me cannot be saved by shared values.

Case in point: I completely dismiss the entire genre of anarcho punk/peace punk (i.e. Anarcho Pie, c.f. Oi Polloi) because I hate Crass. Their music irritates me so much I am unable to take seriously any of their followers. I think the scene they created is rad and inspiring, etc., though it is a bummer that ultimately they were responsible for the gross hippie rave scene that took over the UK and destroyed any possibility of a punk underground existing in the same way it does in Europe or the US because all the ex-punks are too busy takin' E and dancing in fields and warehouses. (Not to say the punk underground doesn't exist, just that it's no way close to the same level as it is here and I blame Crass and ravers both for this situation.) The only band of this genre I can get behind is Rudimentary Peni—their music is disturbing and fucked up and wrong in ways I like and can identify with. Also, bear in mind I have not actually heard most anarcho bands, even legendary ones like Golnar's favorites Zounds, but whatevers. I don't like listening to the ABC of moral values for hippies in different smellier outfits and have not much interest in investigating further when there are three billion types of music that do interest me that I don't know enough about. So. I happen to like and think Scratch Acid are more worthy of inclusion in washed-up old punks' art books than The Locust or Charles Bronson. I mean, c'mon.

10) Now is the time. When is the truth.

Oh and Scott Moore esq. wanted never to be mentioned in this column again. "Bitch Please!" Also: Cani – "Guai a Voi" 7".

If you wanna write me: layla.gibbon@gmail.com. I seriously don't even write my friends back though. Ugh. I am probably more likely to respond to comments on the stupid blog of my old columns I mentioned: whatwewantisfree@blogspot.com But maybe I will make myself be a dutiful penpal. Sorry dudes.

A couple of months ago I wrote a column that resonated with a lot of people.

Since 2001, I noted, "We've lost our right to see an attorney, to confront our accusers, even to get a fair trial. Government agents have kidnapped thousands of people, most of whom have never been heard from again. Bush even signed an edict claiming the right to assassinate anyone, including you and me, based solely on his whims. Torture, the ultimate sign that civilized society has been replaced by a police state," has been legalized.

None of the major presidential candidates are currently promising to do what it would take to restore democracy: close Gitmo and the CIA torture chambers, get out of Afghanistan and Iraq, revoke the protofascist USA-Patriot and Military Commissions Acts, obey the Geneva Conventions and turn over Bush, his torturers, his Congressional allies and his top civilian and military officials to an international war crimes tribunal for their role in the murders of more than one million Afghans and Iraqis.

The politicians are too timid to do what's right. But we can bully them into it. Let's begin America's long slog toward moral and political redemption by demanding that our next president's first act be to declare the Bush Administration null and void. Every law and act carried out between 12 noon on January 20, 2001 and January 20, 2009 should just…go…poof.

My readers are cranky, distrustful and smart. (You can read their comments at tedrall.com.) Rallblog readers are all over the place politically: old-school Democrats, Goldwater Republicans, libertarians, socialists, anarchists, even neoconservatives. But they're speaking out as one about my call to expunge the legacy of the Bush Administration: Yes. Yes. Hell, yes!

Let's make it happen!

Now is the time. Write (an actual letter, not email) to your favorite presidential candidate and declare that you are a single-issue voter. Swear that, if he or she agrees to sign the following Pledge, your vote is assured. If not, promise to stay home or vote for someone else.

Pledge for American Renewal

"I, _______________, hereby solemnly pledge that my first act upon assuming the office of President shall be to sign an American Renewal Act of 2009, which shall declare all laws, regulations, executive orders, treaties and actions undertaken by the federal government during the illegitimate and unlawful administration of George W. Bush to be null, void and without effect."

Sound crazy? So did Thomas Paine in 1775. As a practical and legal matter, however, consigning Bush to the dung heap of history makes more sense than revolting against the British.

First, the law.

George W. Bush's January 20, 2001 inauguration was unconstitutional. This isn't because Bush lost the popular vote. Nor is it because he lost Florida and thus the electoral vote. The US Supreme Court's decision to hear the Florida recount lawsuit, Bush v. Gore, violated the US Constitution. It's a states' rights issue. Elections fall under state law; the highest court that may resolve a legal challenge about an election is a state supreme court. The US Supreme Court—a federal body—didn't have jurisdiction in the case.

An American Renewal Act is merely a confirmation of two centuries of standard practice.

There are precedents. After France was liberated in 1944, incoming president Charles de Gaulle declared the collaborationist government of Marshall Henri-Philippe Pétain null and void. (It was a stretch. Unlike Bush, who carried out a judicial coup, Pétain came to power legally.) In any case, Pétain vanished from textbooks. Numerous laws passed between 1940 and 1944, dealing with matters like taxes and construction projects, had to be debated and passed all over again.

The Southern secession of 1860 was perfectly legal, yet laws and currency issued by the Confederate government in the South were invalidated by the victorious Union in 1865.

The main argument for erasing Bush and his nefarious deeds is a legal one: official acknowledgement that the 2000 election was stolen gets the US back on the path to democracy. (Should Al Gore should be allowed to serve the term he won in 2000? I don't know.)

There's also an ethical principle at stake. As de Gaulle said about Pétain's partnership with the Nazis, the Bush Administration so disgraced itself and our nation that we have to renounce it in order to restore our moral authority, to be able to face citizens of other, less despicable, countries in the eye.

Another argument is based on power. Imagine that Gore had seized power in

2000 instead. Now imagine that he had turned as rabid as Bush, that he had ruled as far to the left as Bush has to the right. Businesses would have been nationalized. Healthcare would have been socialized; doctors would be federal employees. Taxes on the rich would have soared while the poor got off scot-free. Republican protesters at the Democratic National Con-vention would have gotten beaten up and thrown into filthy internment facilities for days on end. Crazy Gore would have apologized for foreign policies that provoked the 9/11 attacks. To prove he meant it, he would have sent troops to overthrow the world's most heinous dictators, all US allies, in Uzbekistan, Pakistan and elsewhere.

Now imagine that, over the years, Gore's policies had ruined the economy and mired the military in endless, losing wars. That people had turned again him to the same degree that they've rejected Bush. As Frank Rich writes in *The New York Times,* only 24 percent of Americans approve of the Bush Administration—almost as bad as the image of the US in Pakistan.

You can bet that the Republicans, after they took back power, would carry out the mother of all rollbacks. Gore, the rogue president, would probably wind up in prison. There's no reason to treat Bush and his policies any more gently.

"We are a people in clinical depression," writes Rich. "Americans know that the ideals that once set our nation apart from the world have been vandalized, and no matter which party they belong to, they do not see a restoration anytime soon." Anyone who reads Tim Weiner's *Legacy of Ashes: The History of the CIA* knows the US was damned far from perfect before Bush came along. But Rich's broader point is correct. Falling short of lofty ideals is better than forgetting about them.

Demand that the major presidential candidates sign the Pledge for American Renewal. We know the woman and half-dozen men who are leading in the polls want to rule us. But will they lead?

Send mail and cool stuff to: Ted Rall, P.O. Box 1134, New York NY 10027. E-mail: chet@rall.com.

NEW BOOK: America Gone Wild: Cartoons by Ted Rall, is out now. You can get the book at any bookstore or comics shop, or on the Internet, or order a signed copy by mailing $20 to the above address (include your mailing address and how you'd like it signed).

America Gone Wild collects my cartoons from the Bush years, with a long introduction describing the behind-the-scenes death threats, insults, hate mail, and other assorted bullshit I had to put up with merely for criticizing the Bush Administration, especially after 9/11.

George Tabb sez
Take my life, please!

"Did they like your ping-ping?" asks My Future Ex-Wife as I stumble in the door at 7:30 a.m., around a decade or so ago.

"My what?" I say, as P.J., my eight-pound Yorkshire Terrier, barks furiously at me, telling me not only that I'm super late coming home from The Motherfucker party, but that I smelled like booze and tobacco, and to top it off, I didn't bring him a treat.

"Ping-ping," My Future Ex-Wife repeats.

"Ping-ping?" I ask.

P.J. barks yes.

"It's called Bling-bling," I say, crossing my arms in front of my leather jacket, taking a stance like the guy who *copied* my look, Eminem.

"Ping-ping, bling-bling, whatever," My Future Ex-Wife says.

"Yo, beatch," I say with my best ghetto accent, "don't be dissing my bling-bling by calling it ping-ping. Besides, Yo, my ping-ping ain't no ping-ping, it's a big-thing!"

P.J. barks at me, much the same way he does at the guys down the block who are always riding skateboards and talking the same way.

"Sorry," I tell my dog.

"Well, you and your bling-bling take a shower and come to bed; me and the boy have been worried," My Future Ex-Wife explains.

Sighing, I take off my Parappa The Rapper 2™ gold chain and big gold dog-bone which reads "Parappa" on it. I then hang in on the dresser across from the bed so I can stare at it until I fall asleep, thinking about how cool I am.

Furious G. in the house, y'all.

*

It wasn't like I set out to be a gangsta punk rocker. Actually, it wasn't like I set out to be anything at all. But the bling-bling changed all that.

One day, upon opening my mail, which contained mostly bills in My Future Ex-Wife's name, since I'm not an adult and really don't know anything about responsibility, I came across a huge envelope from SCEA. Sony Computer Entertainment Of America.

Figuring it was a rad and bitchin'—wait, no, make that a fresh and word-up video game, I tore the thing open. Inside I found the newest version of Parappa The Rapper, called "Parappa The Rapper 2" for The PlayStation 2. I had loved the first one, so I knew this game was gonna rule. I mean, be the bomb.

The idea behind Parappa The Rapper and Parappa The Rapper 2 is you make this little home-dog rap along with others. In time. Which means, unlike most drummers I play with, you need rhythm. It's all about the "kick, punch, it's all in the mind" and the "chop chop."

Pick up the game; you'll understand. It's well worth it.

Anyway, so I get the game and I'm excited and all, but I also get this little cardboard box that weighs much more than it should. I open it, and to my surprise, it's swag.

Bling-bling swag.

The Parappa gold bone and gold chain.

At first I laugh. Then curse Sony. What do they think I am? A fuckin' gangsta punk? Like I'm gonna wear a huge gold chain around my neck like those thugs on MTV, with all those tattoos, and sing about my limo and bitches and ho's?

Also, what the fuck? Do I look like I'm from Long Island or Miami? That's the only two places I know of where Jews wear lots of gold.

So I look at the damn thing. And look at it some more. I pick it up, feel its weight, then I take out my leather jacket. I figure I can put it on the other shoulder buckle of my MC jacket, much like my Johnny Ramone™ chain, and get a few laughs.

But it doesn't look right.

So I wear it around my neck.

An hour later My Future Ex-Wife comes home and sees me wearing it.

"That looks great on you," she says, "where'd you get it?"

"Huh?" I say, wondering what the hell she was talking about. Other swag I've gotten, like construction helmets, Santa hats, and moto-cross t-shirts My Future Ex-Wife usually thinks are ugly when I think they are totally cool.

"That chain looks really cool," she says, "What's the bone part say?"

I explain that it's from Parappa The Rapper 2™.

"Oh," she says, all excited-like, "I loved that game, and George, that thing looks really cool."

After asking her if she is serious for almost a full half-hour, I finally get it through my thick dyed-blonde head that it may actually be cool.

But, in the back of my mind, I know it's really just stupid, pathetic, and funny. Like my zebra skin pants and my Marky Ramone wig.

*

About a week or so later, I get invited to The Motherfucker party. The coolest ongoing party in New York City. Although it's held at different locations every other month or so, it's always a great time. My pal Michael T., who does the best Dr. Frank-n-Furter this side of Tim Curry and Dori Hartley, always DJs and spins nothing but hits, bitch. And the other guys who run it, like Georgie Seville and Johnny Clown, are the nicest. Really.

But the main thing that attracts me, and all my friends, is the pussy. It's wall to wall. Sure, some of it has penises, but it's still pretty primo. And the boobies that go with it are always nice and round and firm, even if half of them are fake.

And the music. It's so loud there is no way you can have a deep conversation, so you really have no choice but to drink, dance, get drunk, and hit on anything, well, with two legs.

One, if you're kinky like that.

Anyway, so that night I get dressed up for The Motherfucker party, which is at a place on Sixth Avenue. After spraying on only about a quarter of a bottle of Jovan Musk For Men, I look at my Parappa The Rapper 2™ bling-bling, and wonder if I should wear it. I mean, Motherfucker is full of people who look like they've either posed for *Playboy* or *Playgirl*, and I don't wanna look stupid.

Then I think about that.

When have I ever cared about looking stupid?

I wear women's stretch jeans, a motorcycle jacket with U.S. Pins, have bleached blonde hair, and my business card reads "Pussy" on it.

So I put on the bling-bling and wait for my pal Dave to pick me up so we can drive up there together. Actually, so I can get a free ride, and also talk out a game plan for the evening.

Dave arrives on-time, which for me, is about 45 minutes early. So we pound back the booze. He and Jack Daniels. Me and Jose Cuervo.

Eventually, we both start to feel like we are gonna puke, so we know we're ready. We make our way up to Motherfucker.

Upon arriving, I'm greeted by door guy, Thomas, who is always nice to me.

"How ya doing tonight, George?" he asks.

I tell him I'm drunk and he tells me he knows, he can smell me. Then he gives Dave and me tickets to get in.

As we are about to walk into the place we are stopped by two huge black guys. I point this out only because Dave and I are two little Jewish guys. With big dicks, of course.

"Yo," says the larger of the two guys, "where'd ya get the bling-bling?"

"Wha?" I say to the guy as he blocks our way in.

"The bling-bling," he says pointing at my neck.

"Ping Pong?" I ask, as Jose Cuervo starts knocking at the back of my throat.

"Bling-bling," Dave whispers in my ear, "Remember, that's what I called your chain back at your apartment."

"Bling-bling?" I ask Dave.

"Yeah," says the huge bouncer.

"Oh," I say, finally understanding what he's asking, "you wanna know where I got by bling-bling!" I say, pointing to my gold chain and bone.

"Yeah," says the guy in a really deep voice.

"Well," I explain, "there's this game for The PlayStation and now The PlayStation2 called Parappa The Rapper and. well, now it's actually called Parappa The Rapper2 ™ and...."

"Where'd ya get it?" the guy yells at me. I know the next time he's gonna ask me it's with his fist.

"Video game swag," I finally spit out.

The guy grabs the chain and bone around my neck and holds it tight. Then he calls over for his other big pal to have a look. As he squeezes it around my neck, I stand on my tippy-toes, as there is only one way I like to be a well-hung Jew.

"Look at this," says the big guy to his friend.

By this point, I think Dave is as nervous as I am. He's almost shaking in his cowboy boots. I, on the other hand, have almost accepted death. I deserved it.

There I am, wearing a gangsta and black culture item around my neck, laughing at it. What made my punk rock so much better than their hip-hop? My leather jacket cooler than their leather pants? They probably figured I was making fun of them, and in a way, I was.

Death is imminent.

Finally, after both guys were done pawing at my chain and bone, they let go of me.

"Umm," Dave says, in that way only Dave can say.

"Yo," says the guy who grabbed the chain to me.

"Yes?" I ask, hoping against all hope he isn't gonna say "I have to kill you now."

"That's some pretty sweet bling-bling," he says.

"Yeah," says his friend, "it's dope. Know where we can get one?"

After I finally exhale, and pick my beating heart off the sidewalk, I explain to the guys that they should e-mail Sony.

They thank me for the information and pat me on the back as Dave and I walk in, telling me how cool my bling-bling is.

*

The rest of the night at Mother-fucker was spent much in the same way. I expected people to tell me my bling-bling was stupid, but, instead, everyone told me how cool they thought it was, and asked where they could get one. Even chicks in bikinis would touch it and tell me, "You have a big bone."

It was a hit.

Later that night, rather, morning, I arrived home to P.J. barking and My Future Ex-Wife asking about my "ping-

ping." I finally hung it up before going to bed, but not before thinking about getting more bling-bling.

Hell, I'd look good in gold rings. Lots of 'em. They could spell out "Punk" on one hand, and "Rock" on the other. That'd be sweet. I mean, dope.

And my two top front teeth, they're all chipped and crap. Pretty soon I'm gonna have to get caps. Why not make them gold as well? Maybe even put a diamond in there.

I told all this to My Future Ex-Wife and she laughed. Then told me to get some sleep.

And I did.

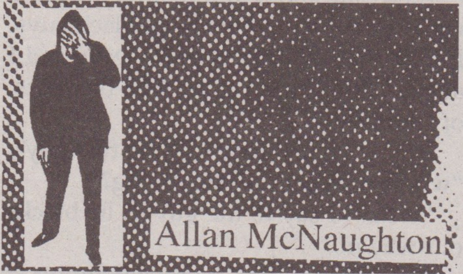
And all I dreamt about was my new gold car, my gold guitar, and my gold house.

Cause I'm Furious G., ya'll.

Take My Life, Please.

Endnotes:

1. www.myspace.com/helpgeorge-tabb
2. Speaking of bling-bling and cool video game stuff, I just spent the last weekend playing "Guitar Hero 3" from Red Octane. OK, any game that has a part where you bang out buttons to Slayer's *Reign In Blood* rules in my book. Period. Of course, if you are a real guitar player, this game is hard as hell, but if you play air guitar, you'll kick ass here. If I'd known I'd could have video game people telling me how great I am, I don't think I would have ever picked up a real guitar.
3. Another fun game that has kicked my ass (or I kicked its) include "Call Of Duty 4: Modern Warfare" from Activision. Sickest game ever. Sick as in it's very real and the terrorists you kill feel very real and you feel very guilty for not feeling guilty for having fun killing people. Oh, how I love the way the kids learn values and skills these days. Plus, it's the best looking game I've ever seen. And that's saying everything. I've also been blasting away with "Medal Of Honor 2: Heroes" for the PSP, that's the PlayStation Portable. Killing Nazis always feels good. No matter what decade. Really good. Then there's "Blacksite: Area 51" from Midway. This game could have been so great if they *finished* the fucking thing. Right now it feels half done...buggy as hell, and jumpy. Fuck it. Better is "Virtua Fighter 5 Online" for the Xbox 360. Fighting that looks good is always fun. Even if most of the fighters do eat raw fish. Yuck! Then there's "Orcs & Elves" from EA and ID for the Nintendo DS. I thought, "This game has to rule. It's EA and ID, the guys who *invented* "Doom" and "Wolfenstein," where you get to kill Nazis. Which is always fun. Nope. This game is like a slow game of Dungeons & Dragons for people like Napoleon Dynamite's brother. I guess it's fun to some people, actually, to most of my friends. Fuck. Says a lot about me, huh? Then there's "Contra 4" for the DS as well. Hard and fucking old school fun. Punk fucking rock! Oh, and "Tomb Raider" for the Wii? I'd rather have Angelina touch my magic wand, thank you.
4. Don't know if I mentioned this before, but I got a whole season of *My Name Is Earl* on DVD. If you haven't seen this show, watch it. It's about karma and good feelings, beer, and rednecks, dumb people and big boobies. It's almost *Dukes Of Hazard* with brains. But better. Plus the acting is top-notch funny.
5. Finally, check out The Bloodrunners on MySpace. They have a downloadable demo there. Great idea…greater songs!



Allan McNaughton

The other night I went out to see Naked Raygun with a few friends. I would have missed it because I forgot to get a ticket, but luckily Timmy Brooks from SF's finest over-thirty pub rock act, the Young Offenders, phoned me up cos he had an extra. The doors were set to open at seven, with Chicago's Shot Baker and legendary '90s Frisco street-punx the Swingin' Utters set to open. No mention of Johnny Peebucks in any of the advertising literature, unfortunately. At any rate, we got to the Elbo Room in the fashionable Mission District at about half eight, thinking the gig would be well under way, to be met by a queue that reached almost to the end of the block. Long story short, in the end Naked Raygun didn't take the stage until about quarter to twelve. On a Tuesday night? I know at least one person who had to leave before they even played and two more left during the set. Doors at 7, three bands, you're expecting to be tucked up in your scratcher and sawing logs by half eleven. Instead I was dragging my carcass up the stairs about 1:30 am and trying not to wake the missus. Did I mention I was up at 7 for work the next day? Christ, I'm not going to maintain my youthful good looks for long at this rate.

Anyway, performance-wise, Naked Raygun were a mixed bag, but I enjoyed their set immensely. As I understand it, singer Jeff Pezzati apparently has some kind of chronic illness and he certainly seemed to be in pain at times, or at least very uncomfortable, and his voice was kind of weak. I got the impression that he was trying really hard to perform in less-than-ideal circumstances, and I was rooting for him the whole set. Naked Raygun were one of my favorite bands at one time, but I never got to see them live—they toured the UK, but never made it to Scotland. For a long time, it was pretty common for American bands to come over and tour England while completely ignoring Scotland and Ireland. They might make it to one or the other, but rarely both. The excuse was often distance, which I used to think was fair enough. However, now I live in the US and I know that bands routinely drive ten hours to get to a gig. Typically, the longest drive a band might have to make in the UK is about four hours. Worst-case scenario would be driving from London to Glasgow, about six hours. I think the real reason is that the English tour promoters didn't think their bands would make much money in Scotland. Still, we were always grateful for the bands that did come, despite the lack of huge guarantees.

Back to the Naked Raygun show. It was a surprisingly social affair, which made for a nice change. I'm picky about the gigs I go to these days and usually if I go, I decide on the night and shoot out the door. Turn up by myself, maybe chat to a few folk, leave right after the band plays. This time, I actually planned to go with people in advance. At the gig, we met up with more people, including out-of-town visitors and MRR coordinators-du-jour. In between sets we nipped out to a quieter pub down the street for a swifty and I attempted to enlist a new columnist to our roster. Hopefully it will pan out. He or she will have probably forgotten all about it by the next morning.

Swingin' Utters played and all their old fans had come out of the woodwork (with the exception of one Mr. Bruce Roehrs, conspicuous by his absence). Every coiffed Fonzie with a swallow on his neck (tails as long as you like) for miles around had got suited up and cruised down to Valencia for the occasion. After they finished, there was a skunx exodus. Post-shift change the crowd looked very different: Naked Raygun's fans were mostly clean-cut late-thirties software engineers. Some tech dudes with ponytails came on stage, set up their gear, and tuned up, so we all moved towards the front, thinking it was about to start. Half an hour later (seriously) the band actually came on. They didn't display much energy on stage (I don't think they ever really did) and the sound wasn't the greatest, but from the first "whoa-oh" the crowd were singing along and the room was buzzing. They played a lot of their hits but the highlight for me was the encore of "Rat Patrol," even though I had to help break up a bit of a handbag fight during it. As mentioned earlier, the show went on a bit late for a school night but I'm glad I went and I'm glad I stayed for the whole thing.

Naked Raygun were known to play Stiff Little Fingers' "Alternative Ulster" as part of their live set. They didn't play it the other night, but as coincidence would have it, young Brooksy (mentioned above) happened to furnish me with a much-anticipated DVD copy of the Irish TV documentary *Shellshock Rock,* which features SLF performing said tune. I'd been hearing about this doc for years, but had never managed to lay my hands on a copy. I finally got to see it and it's been worth the wait. Not as polished as I would have expected from something that was actually on TV, it's actually pretty random. There's footage of some of Ulster's finest acts, including Rudi, The Outcasts, Protex, Xpozez, and of course The Undertones, as well as interviews with some interesting Belfast characters. They touch on the unique situation of how punk rock in Northern Ireland managed to bridge the sectarian divide, which definitely seems to have added a different edge to the proceedings there. It obviously meant a lot to these kids to have a place to go where the only thing that mattered was their shared music taste, not where you were from or how you pronounced the letter "H." I don't think this film is readily available for sale but I'm sure if you do a bit of digging on t'internet you can track it down. If you're a fan of melodic Northern Irish powerpop/punk rock it's a must see.

Don't bother writing me, I don't want to know.

PO Box 22971, Oakland, CA 94609; www.dropout.cc.

Världskrig
Nick Mangel

There is no way that I can envelop in one column how much the recent raising of international postal prices has affected the DIY punk scene. It has an immediate and significant effect on the price of your favorite LP from overseas, and it also changes the way we will import things.

If you don't know, the USPS did away entirely with Surface Mail, which was the definite favorite among people who shipped large amounts of records (particularly vinyl) because the postal cost would be prohibitive otherwise. Well now there is no option—there is only airmail, and guess what? Airmail is now twice as expensive. Instead of 6 or 7 bucks to send an LP overseas its 11 or 12. So now we are seeing a lot more 14 or 15 dollar LPs in distros, which is a markedly new thing.

My feelings on this are mixed. On the one hand, that's vinyl, and is really the most decadent of formats in a WWHC sense, so if some people choose to be committed to that format, in some ways we'll have to cope with it and just do what most labels have been doing. And that's making only larger trades to make it worth the time, and charging more for imports.

The old vinyl system will change or adapt, because it will have to. I don't agree with the USPS policy, but I don't think it will be repealed unless there is something I don't know. But punx have always managed to find a way around it. Shipping CDs and tapes without cases is one. But I also think it will encourage people to "license" foreign versions of their records. I don't want to overestimate the importance of the US scene, but unfortunately from a "punk business" or economic perspective this is where a lot of the money invested in the scene comes from. So changes in our abilities to affordably exchange goods with our overseas brothers and sisters is something very significant. But it seems people are making due. I have faith that we'll figure out ways to cope.

It's been a busy month or so for me, with lots of amazing music and zines coming my way from cool folks. I gotta admit I have been particularly metal-obsessed lately, so you'll just have to deal with that I guess.

One of the world's best metal bands is SURRENDER OF DIVINITY from Thailand, and needless to say, I was amped up about the vinyl release of their debut full length *Oriental Hell Rhythmics* on the awesome local label Unholy Horde. Gatefold, double LP, beautiful layout, and cool cover with demons riding some mean-looking elephants. Yep, the "Siamese Christ-Beheaders" are in full force on this one. www.unholyhorde.com. Limited to 500, so act now or cry later!

Also from Thailand are HERETIC ANGELS, who I had heard talked about as a death metal band that has been around for quite some time. I recently got a CD of theirs and was surprised to hear it doesn't really match that description at all! Oddly enough, these guys sound a hell of a lot like INTEGRITY mixed with sXe mosh metal a la CHEREM—chugga-chugga, riding-the-E-note kinda thing, mixed with guttural death vocals— and it's pretty fucking cool, I have to say! There definitely is a VITAL REMAINS sort of influence too.

Also in the sorta metal department I have been listening to the Quebec black metal/punk project MALVEILLANCE, who play harsh (but not the recorded-in-a-cardboard-box sound some "harsh" bands have) black metal with a very punk-sounding beat, even some d-beats in there! It certainly would make any budding BONE AWL fan salivate. These guys have a CD out called *Insignificance* and several tapes which are very worthy.

In big news in the fairly intimate sub-Saharan African punk/metal scene, thrashers CONQUEST FOR DEATH just completed their tour of Africa with stops in South Africa, Botswana, and Namibia! I hope to talk to these guys more about it and interview them in the upcoming *Mangelslakt* about it, but it sounds fucking awesome. I've released a couple 7"s from South African bands and my friend Abri is from Capetown, and the pulse of the African scene has been racing in excitement with their recent visit! They played with WRUST, a Band from Botswana that plays death metal, I believe played four or five dates in South Africa, and played a punk and metal fest in Windhoek, Namibia with a TWISTED SISTER cover band and a thrash band from fucking Angola called NEBULA! Come on, how WWHC is that! They got to meet up with the Capetowners from SLEEPING AT THE POPES and TOXIC DEATH KOMMANDO MILITIA, as well as SUBMISSION (Namibia), TOUCHED BY NAUSEA (SA), and more! These guys are probably the only DIY punk band to do anything resembling a tour of Africa and deserve huge hails and cheers for doing so. It's also an excellent example of metal and punk scenes uniting and coming together to strengthen their scenes. Fuck yes!

Also pretty cool coming up is that FPO from Macedonia are going to be touring the US in the future! If you don't know FPO, they are thrashy old-school sXe with definite punk influences. They have several records out including a split LP.

I recently got a damn fine demo from Nils of DUMHETENS HAER's *Rattent Tankegods* CDR and holy shit! These Norwegians play some heavy, fucking *heavy* metal/crust that mixes some of my faves: ENTOMBED, WARCOLLAPSE, CARNAGE, BOLT THROWER, FACE DOWN, etc.! Down-tuned, head crushing mania, but with more HC-style vocals! And what's even better is these guys are giving their demo away free! Wow! (dumhetenshaer@gmail.com or Nils Lyhus, Sjovegen 13, 7053 Ranheim, Norway)

I wanted to mention it before, but seem to be forgetting. If you haven't heard of them, BBP RECORDS in the UK is a pretty amazing distribution, specializing somewhat in anarcho style punk. Steve has a ton of awesome cassettes and especially if you live in Europe, it may be a good place to check out some cool shit. (BBP, PO Box 45404, London, SE26 6WJ England.)

Also burnin' through my CD player is the MALGOBIERNO *Molestar* CD. OK, I am a little slow on the uptake because the CD came out in '04, but it's worth ranting about nonetheless. These Chileans play some awesome thoughtful anarcho-punk in the Latin American tradition and definitely deserve a listen. I don't know what these folks are up to now, but maybe you can find out for me: malgobierno@hotmail.com.

I was blown away to see the incredible DISTRUST *World of Tomorrow* CD on BLACK SEEDS RECORDS from Ireland. DISTRUST are penpals of mine from years ago, and were always an excellent example of the anarcho-crust scene in their home of Singapore, Lion City! Very classy looking CD (if crust ever deserves that adjective) with a bunch of their demos on it. Excellent ENT-ish stuff mandatory for any self-respecting WWHC fiend. blacxseeds@yahoo.com.uk

Not really WWHC (they're from Flagstaff!) but fucking amazing all the same is CREOSOTE, whose CDEP, I have to admit, holds some of the most truly artistic and atmospheric music I have heard this side of the last LUDICRA release. Of course, it's still punk/metal, but with some awesome lyrics—I just can't sum it up in words. Check them out! www.myspace.com/azcreosote.

FILTH EAR RECORDS has released some great stuff lately, particularly the JOBCRUSHER *From the Cradle* LP which is an amazingly cool mix of thrash, power violence, and black metal which really impressed me. Tim from this label also released a split LP by the Brazilians NIEU DIEU NI EMAITRE/ IMMINENT CHAOS, as well as a SOCIAL CHAOS 7" and SOCIAL CHAOS/SUBCUT 7". SOCIAL CHAOS, despite probably having punkdom's least creative name ever, play some rampaging crust punk that will pound any disparaging thoughts about their name into the ground! www.geocities.com/filthear

Currently I am working with BROEDERKONT and TERROTTEN record labels to release the new SCUM NOISE LP. Also on the horizon is another collaboration with these guys: DISARM/SOUND YOUR ALARM split LP. Also working on the POWERAGE discography and there are a bunch of projects being floated! It's always been a dream of mine to run a record label and I'm just thrilled to be doing it. That's all for this time, keep them shits coming!

Nick Daniels, PO Box 18884, Oakland, CA 94619, U$A

ANYONE CAN BE THE BASTARD
MANTOOTH

LET THEM EAT LITTLE CAKES

I've been called an ogre several times in my life. About 90 percent of these instances were completely justified. I am often times a filthy wretch, completely devoid of an appreciation for all things *quaint* or *harmless*. From afar you would swear I am a drunk, an elderly man, or both. You may see me clutching my chest from time to time, apparently in utter frustration of all that is *life*. This is only partly true. I am simply grabbing at the lump of fucking charcoal buried in my chest cavity filtering the ice water that runs through my hardened veins. Yes! I am an ogre! I am a lout of Brobdingnagian proportions! Brob-ding-nagian? Perhaps you should stop stuffing your face with confectionary pestilence and read a book once and a while!

I am talking about *cupcakes*. Recently, these unassuming "treats" have rushed through the hip, young, etc. crowd like seraphic wildfire, setting hearts ablaze with a passion for baking and utter bullshit. When I first heard someone gushing about *the new* cupcake bakery in town, I could not help but vomit out of my own asshole in sheer confusion.

1) Why the fuck would anyone *gush* over a fucking cupcake? A local crazy man recently stated very accurately that, "a cupcake is just a small cake." What kind of benign life do you live that the thought of a cupcake brings you such joy? I propose that all those who have ever been excited, comforted, jubilant, etc., etc., be buried alive in a glass coffin for a week. They would gain a bit more appreciation for life and we would see a drastic change in the amount of respect young people show to me on a daily basis.

2) And you know what? Cake is overrated. Give me an ice cream any day of the week, any time of the year. I don't give a shit how big or how little you make your cake. No matter how you slice it (HA! GET IT???), it's all the same crap: flour, liquid, sugar. Oh, you make your fine and dandy cake using *all vegan* ingredients? Well shit down my throat! What, did you use soy milk instead? Oh great, just what I wanted in my dessert—BEANS. Heavily processed and chemicalized beans at that! Mmm, just makes my rectum leak just thinkin' about it!

Yes, I've seen all the oh-so-clever icing sculptures adorning the coolest cupcakes in the country. Yet I know their dirty secret. One cannot sculpt butter cream frosting into such elaborate shapes and figures. All those extravagant designs are simply food coloring, sugar, water, and CORN STARCH. Congratu-lations! You've made sugary Play-Doh! And while you're at it…

3) Maybe you should think about charging me an astronomical amount for your fucking hokum, sugar-coated abomination? Two dollars? Three dollars? Six dollars? Yuppies and choads alike will stuff their gullets with your "DIY" creations simply because they are *the hip new thing*. Why don't you construct a giant fist of icing, place it atop your cupcake, and shove it up their asses? It'd be so cute!

I can go to the grocery store around the corner and get an entire box of cake mix for the amount these fascists are trying to pawn their cupcakes for. I can make a dozen or two *little cakes* for three dollars. But I guess I would be supporting some trust fund asshole's right to gouge me for some crappy thing I don't want anyway. It's the price you pay for a non-commercial cupcake, they say! Just because something is "DIY" doesn't mean it can't suck. Just because something is "DIY" doesn't mean it is beyond criticism. I've been called a "hater." It is true. I am a hater of *bullshit*.

4) Now I'm fully aware there are all kinds of trivial little trinkets and garbage out there that cost just as much as one of these designer cakes. Why does something as dumb as a *cupcake* raise so much ire in my soul? Because like I said before, I'm a fucking party pooper. Plus, cupcakes are only one or two steps away from *donuts*. And while I find donuts delicious, they're also a favorite food of cops…PIGS. I find anything so closely resembling John Law's primary source of nutrition *suspicious*. Most people wouldn't go as far to say that cupcake restaurateurs and enthusiasts are in fact cops, but my hatred and paranoia run deep.

Sorry if this is upsetting to you folks. Feel free to either write about it in your blog or write a letter to MRR about Warkrime or something or other.

Correspondence: gregory.mantooth@gmail.com

I get emails from this website called Wolfgang's Vault, where they stream concerts of bands who could be loosely termed classic rock, although they include some other styles as well. Brooce, Stevie Ray, Elton, The Band, Genesis, et al. They just posted a show by the Who from 1973, around the time of *Quadrophenia* and several songs from that work are featured. There are also the obligatory classics from their catalog, including, of course, "Won't Get Fooled Again," which is among my favorite classic rock songs. Before you scoff in disgust and move on to the next column, let me state that this is *not* going to be about my affection for The Who or how their *Who's Next* album is among my all-time favorites. Which it is.

Listening to that live version of "Won't Get Fooled Again," made me think how cynical the lyrics are. How there's a timeless quality to them. Mainly that no matter who's in charge, even after the revolution named in the song, shit often stays the same: *"Meet the new boss / Same as the old boss."* One set of "leaders" replacing another, business as usual.

I really hate writing about politics lately because it becomes so depressing if I think about this stuff too much. It gives me a headache and burnout quickly sets in. I don't even listen to left-wing talk radio as much lately. My copies of *The Nation* are piling up and I'll glance at an article here and there but it's so dry and academic and humorless most of the time. Outrage fatigue? Something like that. With Congress controlled by the Democratic Party, things don't seem to be changing all that much, do they? They just roll over and play dead and allow Bush to get the funding for his war. They allow Bush to get his choice for Attorney General, Michael Mukasey, who refused to answer whether waterboarding was torture. It was the closest vote for Attorney General in 50 years, but with some Democratic support—such as from Sen. Dianne Fineswine, uh, Feinstein—he made it. I imagine anyone would be an improvement over the last Attorney General, torture czar Alberto Gonzalez, but Atilla the Hun probably would have been better. OK, maybe not, but you get the idea.

Even when the Democrats advance decent ideas like expanding children's health care coverage, Bush shuts 'em down, and they don't seem to be able to enlist enough Republican colleagues to take their side. I imagine that's really a byproduct of the Republicans' obstinacy and, in the poisonous, polarized environment, a distinct lack of bipartisanship. But the Democrats won't even consider impeaching the bastard. Speaker Nancy Pelosi says it's "off the table." I imagine, though, that at this late stage in the game, it would likely be pointless. I'm hopeful that if a Democrat does get elected, there will at least be a slight amount of change. If nothing else, it'll prevent more right-wing wackjobs ending up on the Supreme Court. Perhaps. I'd much rather have more justices like Steven Breyer and Ruth Bader Ginsberg than the scary likes of John Roberts or Samuel Alito.

It seems as though this presidential campaign began mere weeks (days?) after the mid-term elections in '06. It's still nearly a year away and all the polling, poorly run "debates," advertisements, and the like are already excruciating. There are the standard laments of covering the "horse race" and relying on polls to determine which of the candidates get covered. Of course, since the lower-polling candidates don't get covered, it becomes a self-fulfilling prophecy that their candidacies will fail. That's combined with the fact that since the election campaigns are so long, now, if they don't have money coming in, they're screwed. And there's still nearly another *year* to go with this endless campaign.

The front-runners have already been pre-ordained by the media and their constant polls. Hillary and Obama and maybe Edwards and ignore the rest of the Democrats. On the other side, a few more candidates are being covered but Romney and Giuliani get most of the face time, although McCain and Huckabee are heard from on occasion. Ron Paul's grassroots support on the internet, and the fact that he's the only Republican who opposes the war in Iraq, have caught a bit of attention. Of course, I wonder if all of his supporters know that despite his libertarian politics, Paul's opposed to abortion. Or that his economic beliefs, like those of most libertarians, amount to social Darwinism.

Mike Huckabee's actually kind of interesting. I mean, he's a complete right-wing nutzoid on so-called moral issues and is also a creationist, believing that the world is only 6000 years old. I don't think he'll win, but is he the type of person who should be in charge of the country? Well, besides the military-industrial complex, the insurance companies, the oil companies, et al. Still, he's shown a modicum more compassion towards undocumented immigrants and even towards those in poverty. He's far from liberal, but his slightly more moderate viewpoints have attracted the ire of others in the party.

Speaking of candidates who don't have a chance, I do have to give Dennis Kucinich, the only *real* progressive running for president, kudos for filing articles of impeachment against Dick Cheney who, as anyone who follows all this nonsense knows, is the real mastermind behind all this madness. Of course, Kucinich rarely gets covered for his views on the issues. Nope, Kucinich's claim to fame seems to be that, even though he's short in stature, he has a tall, hot wife. He's also the only vegan candidate. So much for the cattle ranchers' vote. Kucinich's dietary choices actually caused one of my best buddies to say that he couldn't vote for him—and this guy is quite progressive in his politics, too, but when we get together for a meal out, let's just say that there's not a lot of soy or tofu consumed.

Incidentally, for all his bumbling incoherency, I don't completely believe that Bush is quite as dumb as he comes across, but he definitely has "problems" and is far from a visionary thinker. Maybe I'm more generous with my assessment than I should be. I recently listened to an interview with author Justin Frank on the Jeff Farias radio show. Frank wrote a book called *Bush On The Couch* that offers a psychoanalysis of the president. In a nutshell (bad pun—sorry), Frank talks about how Bush sees the world in black and white and has a hard time processing information that runs contrary to what he believes. He thinks that Bush is learning disabled and that he suffers from alcoholism—that it's likely he still drinks, despite claims to the contrary.

I was just talking to my Aunt Frances (I've always by just her first name, not "Aunt") about Bush and his intelligence level. She doesn't think he's as dumb as others think but had somewhat of a similar take as Frank's. By the way, Frances is one of the only relatives I have with whom I enjoy engaging in any sort of in-depth conversation. We're not always on the same page politically. She calls herself "conservative" and I think that's more in the way she comports herself and basically eschews "vulgarity," as she calls it. She once googled my name and saw an example of my writing, peppered with "f-bombs." She tsk-tsked my choice of adjectives and said that there were so many wonderful words in the English language that I didn't need to use that kind of profanity. I suppose she's right, in a way, but sometimes, it's the most fucking effective way to emphasize something. A sense of catharsis, of expressive vitriol, or a more positive emotion, if you will. Also, like many Jewish people of a certain age (she's 81), she has a pro-Zionist/pro-Israel bent and is always on the lookout for perceived anti-Semitism. She's not a Jimmy Carter fan, for instance, because of his referring to the situation in Israel and Palestine, as "apartheid." Whenever the topic comes up, I usually say I don't want to get into it. I just let it go and she knows where I stand, anyway.

Still, she's the best. Sharp as a tack and she still takes courses at Harvard. I don't even mind that, since my old man passed away, she's taken over his job of making sure I eat right and take care of myself and scolding me when I don't. Frances and I have a shared derision for what's going on with the fascists-in-charge. She's also concerned that, even with the Republicans' low approval rating, they could still win in 2008 if the Democrats' nominee is either Clinton or Obama. She asked me who I thought would be the more feasible candidate—a white woman or a black man. It's a tough call and both of them are going to be raked over the coals. Every little bit of dirt that can be dug up on a candidate, Republican or Democrat or independent, it's going to be flung out there.

The flinging is aimed at the other parties and within the parties as well. Romney and Giuliani are in a pissing match about who's softer on illegal immigration. Romney says that Giuliani ran a "sanctuary city" for the undocumented, Giluiani claims that Romney runs a "sanctuary mansion," since it turns out his landscaper hired undocumented immigrants. They all try to outdo each other on being tough on "terror," on taxes, on immigration.

Tom Tancredo, a congressman from Colorado who is also a presidential candidate, is the craziest on the immigration issue, running ads that cross over into a ludicrous extreme. One of his recent ads, according to the *National Journal*, *"featured a man, presumably an illegal immigrant, placing a bomb in a backpack and leaving it in a crowded shopping center… his newest spot, which is already garnering some media attention, moves beyond fictional imagery and goes for shock value with actual photos of bloodied bodies. After Tancredo says he approves the ad 'because someone needs to say it," graphic photos of mothers and children who the ad claims were execut-*

ed by Central American gangs appear on screen. While the gangs originated in Honduras, an announcer tells viewers that lax border security and immigration laws have allowed them to come to the United States, where they are "pushing drugs, raping kids [and] destroying lives—thanks to gutless politicians who refuse to defend our borders." Tancredo's answer to the problem, the one he's long been advocating both in Congress and on the campaign trail, is to "secure the borders, deport those who don't belong [and] make sure they never come back."'

It's going to be one ugly campaign. I've had enough of it already and it's sad to think about the deluge of xenophobia yet to come. Last week, I had the unfortunate instance of tuning into the local right-wing talk station (well, there's more that one, actually) for a moment. I heard a caller referring to "Mexican aliens," in a derogatory fashion. I don't know if that's better or worse than illegal aliens or "illegals," which I've seen as a graphic on Fox News (where else?). Truth be told, I try to ignore those kinds of radio shows or blogs or newspapers. It's just too depressing and infuriating. MRR already had its immigration issue a few issues ago and I gave more or less a personal take on it, instead of any sort of well-researched thesis and came to the conclusion that it's a moral issue—i.e. these are human beings we're talking about. There are some Americans who have the opinion that if, say, one of these folks become ill or are in an accident and require medical care, fuck 'em since they're here "illegally."

Sigh... enough for now. Let's take a break and move on to something a lot more enjoyable.

LET THERE BE (PUNK) ROCK!

First of all, I'm saving my "Best of 2007" picks until the next issue since it's now the beginning of December and I'd rather wait until later in the month and put it together in conjunction with my year-end radio show.

Moving right along, being a parochial MassHole, I have to start this section with three recent local releases of note. First, there's THE CONVERSIONS' *Prisoner's Inven-tions* LP (Level-Plane, www. level-plane.com). They're one of the best local bands to emerge in the past few years and with this release they take it to the next level. Terry's nasty, abrasive vocal snarl commands attention, but the band's tightly-executed musical accompaniment deserves equal consideration. The words reveal plenty of frustration with life's uncertainties—more than reveal them in the way they're violently expelled. At heart, the Conversions are a hardcore band and the full-bore aggression of songs like "Basement Escapism," "Point B," and "The Process" quickly reinforce that point. Meanwhile, more diverse influences are embraced—Minutemen-inspired touches for "Big Game," a hint of Mission of Burma on opening track "The Answer," and especially "R.I.O." That song concludes with freeform cacophony that continues after you flip the record over for the title track. The playing is intricate, the compositions sometimes unconventional, and it hits hard.

The underrated SGT. SLAUGHTER will have likely called it quits by the time you see this, but they've managed to leave behind a pretty damned good 7" EP, *They Call Me Guitar Dickmouth* (Social Napalm, PO Box 4073, S. Chelmsford, MA 01824-0773, www.geocities.com/socnap82/) "Home On The Strange" has a tense buildup, leading to a thrashy attack that continues through the four songs here. Some hot licks from the dual-axe lineup and the slight bit of distortion on Aaron's vocals works well. Sgt. Slaughter have a classic old-school inspiration, without sounding specifically like any one band.

Also from Social Napalm comes the *Bands That Don't Give A Shit About Being God 7"* compilation. The title is a pun on the old Conflict Records anthology *Bands That Could Be God* and, I don't know, maybe they're not going to be god, but these bands at least deserve high status. One side features bands from Boston, the other has bands from the Lowell area, and all of it is pretty damned impressive. Social Circkle start things off with some fired-up hardcore inflected punk, a direction they've been moving towards of late. Witches With Dicks offers super-catchy, non-twee melodic punk for "It's Not You, It's Me," which appeared on their album and is worth hearing again. The Conversions are back with the hard-driving/post-punk inflected "Chosen Few." Flip it over and it starts with the always-blazing Out Cold, whose "Doomsday Guy" comes from their "Goodbye Cruel World," followed by Violent Nuns and, once again, Sgt. Slaughter, both of whom stick to a loud/fast/raw format. Non-stop rage. My copy is a test press and it should hopefully be out by the time you read this.

Across the continent to the Bay Area, there's the new EP from ACTS OF SEDITION, *Crown Victoria* (Bloodtown, PO Box 22083, Oakland, CA 94623, www.bloodtown,com). Before looking at the record to remind myself where they were from, I was able to ascertain their geographical location without too much difficulty. Pissed-off hardcore that comes out in the hoarse, sandpaper-coarse (hey, I rhyme!) vocals and hard-driving approach. Full-on aggressiveness, but the guitar sound adds a melodic effect at times, so it's not one-dimensional thrash. Slams at religion, the surveillance state, and the "war on terrorism," among other things—and I can't find fault in their sentiments nor this record.

BORN/DEAD, another Bay Area wrecking machine, has another powerful effort, *The Final Collapse* (Prank, PO Box 410892, San Fran-cisco, CA 94141-0892, www.prank records.com). Kudos up front for the superb packaging, with a gatefold sleeve and booklet that offer a visual depiction of the grim subject matter they explore. Born/Dead continues to connect with their crust-meets-US hardcore sound. Powerful and blazing and not just noise—there's a haunting hint of melody to start and end "Years Of Death" and it frames the blistering rampage of "Nuance."

John the Baker is a Bay Area punk mainstay and his band INSTANT ASSHOLE has a new 7" EP, "D.U.I. or Die" (Tankcrimes, PO Box 3495, Oakland, CA 94609, www.tank crimes.com). Mothers Against Drunk Driving would *hate* this band and I'm really hoping the title track is meant in sarcastic fashion. John's vocals drip with sarcasm, anyway. A devil-may-care spirit lives and breathes through this band's flailing punk songs and John's rants. I agree completely with the premise for "Driven To Drink"—life is definitely full of assholes who drive you to that point. Or at least make me want to blast this kind of punk rock and make it all go away.

Next we get to the "grumpy old man"

hardcore stuff. Well, perhaps Ebro from PUNCH IN THE FACE isn't *that* old, but he certainly ain't no kid, and neither are his bandmates. Their first 12", *At War With Everybody,* has been a long time coming. When this band started, they had a pretty blatant *Pick Your King* tribute angle, especially in the guitar sound. That was something I didn't mind, since that Poison Idea slab is my all-time favorite hardcore 7" (well, that and Negative Approach's). And there are certainly nods to classic hardcore sounds, all the while bemoaning the fact that "everything's a reunion, everything's a remake, everything is retro, how much can I fucking take?" ("Retro"). Even if it is retro, it doesn't matter. This is the way hardcore should be done—short songs, simple riffing, and a strong blend of speed and more rockin' parts—the latter definitely come out in the title track and "Reap What You Sow." Ebro's vocal agitation remains in full effect and he has the Choke cadence nailed. Rough and pissed the fuck off. The title track is a pounding expression of misanthropy that should appeal to anyone's inner curmudgeon, the curmudgeon who is sick and tired of dealing with fucking assholes every day. The curmudgeon who has become increasingly disillusioned with people who disappoint him and disappointed with his (or her!) naïveté. Live, learn, and kick and scream so it doesn't drive you crazy. That's what's accomplished here. And that's one nasty cover, which could be viewed as an artist's literal interpretation of the band's moniker.

From the UK come another group of angry old(er) men, GERIATRIC UNIT. Their second album, *Life Half Over* (Boss Tuneage, www.boss tuneage.com) is a continuation of the debut's double-speed thrash assault that flails off the rails on occasion, but not to the point of unlistenability. The cascading pound for "The Return Of Rubbish Past" offers a slightly different wrinkle, for instance. These are minor distinctions—it's all loud 'n' fast. As I've mentioned before, some of these guys were in Heresy and that muse remains. I've also stated many times that, when reviewing bands that include age-advanced members, I enjoy hearing them getting the frustration out of their systems and a kinship is established. Judging by the words printed in red on the lyric sheet, there's a lot of those negative emotions to be expressed—no patience for the ignorant, the annoying, the lying, and not really wanting friends at all, in fact. I'm not quite as misanthropic, and their vocalist Gords has seemed like a friendly chap in our correspondence, but I still raise my glass of Metamucil, uh, iced coffee in middle-aged solidarity.

Another recent hardcore release of note comes from RED HANDED and their *Wounds Remain* album (Rivalry, PO Box 5242, Concord, CA 94524, www.rivalryrecords.com). It's a smokin' blend of older hardcore, punk and occasional heaviness. If there's an overall mood to this album, it's being pissed the fuck off (much like other records reviewed above)—and I wrote that before seeing the press sheet, which says exactly that. Great minds think alike? The aggro really comes out full-bore for "RH Army" and "Losing Sleep." Two covers paying tribute to the roots—Black Flag's "Room 13" (you know—"keep me alive!") and Void's "My Rules" (sorry, but bands need to cover *other* Void songs, although it's a decent version). Red Handed doesn't get bogged down in sluggish arrangements.

The Richmond band CLOAK/ DAGGER put out a solid 7" on Grave Mistake in '06. For their first album, *We Are* (2310 Kennwynn Rd., Wilmington, DE 19810, www.jadetree.com), they've shed some of the raw(er) trappings from their first EP, but it's not as much of a change as I first thought when I played the EP and album back to back. They always had a garagier/nervier element, anyway, and that's expanded on here. The production still has an appealing crudeness and the songs rock with a jarring force that's brought on songs like "Hollywood Hills" and "New Year Resolution." They haven't abandoned hardcore touches, either—"JC Pays The Bill," a clever commentary on religion-as-business, favors a locomotive-sounding rhythm and impressive guitar whizzle. Colin Barth's six string style owes a bit to the slash 'n' jitter of Hot Snakes, only without the somber properties. Jason Mazzola's wounded bark cuts across the thumping sounds put forth. Edgy and pounding.

Earlier in the column, I mentioned music created by bands with more "mature" members as conveying a certain amount of cynicism, for want of a better term. Well, RED DONS aren't in that age range, at all, but their first album, *Death To Idealism* (2700 Lower Road, Roberts Creek, BC V0N 2W4, CANADA, www.derangedrecords.com), has a title I can also relate to. As "No Pain" states, *"it's all about/the mistake that we made/to believe in anything."* Not very "posi," but I'm afraid idealism sometimes fades with age—that doesn't mean giving up completely but being resigned to the fact that a hell of a lot ain't gonna change, at least in a broader sense. The Dons are the new band with former Observers vocalist Doug Burns and Clorox Girls guitarist Justin Maurer along for the ride as well. Despite Burns being joined by an entirely new crew, it's not a radical departure from the Observers. The emphasis remains on melodic punk with '77-era influences, particularly the Adverts and Buzzcocks, although Doug's vocals don't have the same sort of nervousness one finds in those bands. It's more of a mannered croon. They're perhaps a little poppier, but there are some driving, energetic rockers here—"Just Write Romeo" best falls into this category and the aforementioned "No Pain" also has a similar punch.

Next up, there are two new down 'n' dirty 7"s from Fashionable Idiots (PO Box 580131, Minneapolis, MN 55458, www.fashionableidiots.com). The first is a self-titled four-songer from THE SINKS. It says it was recorded live on a two-track, and the racket this trio make certainly has a primitive ambiance. Actually, ambiance is too fancy a word. How about bashability? Crude, slam-bang garage punk that probably wouldn't be nearly as exciting if it was any more polished. If older Rip Off Records bands are something that floats your boat, this will sink (oof) it quite effectively. The other one is the latest from the ever-lovable Italianos OUT WITH A BANG, entitled "Love My Life" and you can definitely feel the looooove in the air. Yeah, right. Not with the calculated outrage of "Fagophobe," which will definitely offend those who it's meant to offend and make others go, "fuck 'em if they can't take a joke." I'm kind of bored by the whole "are they joking or not" bit and the button-pushing, to be honest. In any case, that song and "Love My Life"

SIX TWO FIVE

OUT SUMMER/FALL 2007:

INSECT WARFARE - LP/CD
Best Grind in Decades! 1000mph,no BS
BREAKfAST - Six Packs CD
Tokyo Skate thrash! Collects EPs,Demo
AZ THRASH DEMOLITION - EP
Collection of new AZ thrash / HC
THREATENER - EP and CD
Last EP/Coll.CD of blasting fastcore
BANDANOS/DESTRUCTIONS END-CD
Split CD of 80s crossover madness
BLOODY PHOENIX - LP/CD
X-EXCR TERROR-blasting grind mayhem
GET DESTROYED - EP
AZ whirlwind fastcore assault
FxPxO / SEEIN RED - Split LP
Inspiring socio-political HC-thrash
THE PROCESS - Debut CD
Punishing HC ala RINWORM, X-SHANK
BREAKfAST/STRUGGLE4PRIDE-CD
Split of cult-Tokyo skate-thrash
INFECT - Discography CD
All female HC-thrash from Brazil
V/A - Trapped in a Scene LP/CD
US/Canadian Fastcore Mayhem-13 Bands!
ATHRENODY - Crazed CD
Early 90s Bay Area grindcore
BANDANOS- Full Length CD
Brazilian thrash ala ACCUSED/BEOWULF
V/A-Bay Area Thrash Detonation
Limited LP/CD of local fastcore
SOCIETY OF FRIENDS - Coll CD
Manic Texas HC from late 90s
HUMMINGBIRD OF DEATH - EP
DRI/NO COMMENT style blur-core

PLUS A TON MORE STUFF COMING!

STILL AVAILABLE:

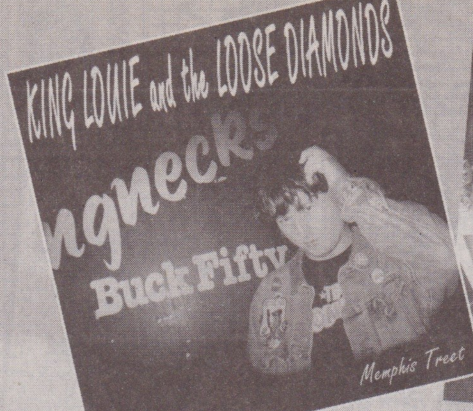
INSECT WARFARE CD: Eps, Demos, Splits
BxUxSxH - LP/CD: '81 skate punk
LORDS OF LIGHT-LP:3-man Insanity
CHARM/UG MAN-Split LP:Tokyo thrashcore
CRUCIAL SECTION/HIT ME BACK-EP:Int'l HC
KUNGFU RICK - Disco 2xCD:Insane grind/HC
CALIFORNIA LOVE-CD: Grindviolence
FINAL DRAFT/AxRxM-EP:Socal fastcore
BREAKFAST 2nd LP:Tokyo skate-thrash
SECOND OPINION - CD High Energy thrash
BARBARIC THRASH CD COMPS:Euro,Japan,Cali
CRUCIAL SECTION-LP: 80s RIPCORD-thrash
SHANK-LP/CD: 1000mph power violence
MACHINEGUN ROMANTICS-CD: TX fastcore
QUILL/I DONT CARE-Split CD:Tokyo thrash
SLIGHT SLAPPERS-2nd LP Tokyo violence
APARTMENT 213-CD:Clevo power violence
HE WHO CORRUPTS CD: Corporo-grind-o-caust
JELLYROLL ROCKHEADS LP:Everything on 1-LP
DISCARGA-10" LP:Brazilian LARM style HC
SCHOLASTIC DETH-Coll. CD: READ DAMN IT!
THEY LIVE-LP: Now classic NY fastcore
I SHOT CYRUS-LP: Brazilian fast attack

NEW SHIRT DESIGNS TOO!

Wholesale and Mailorder:
WWW.EBULLITION.COM

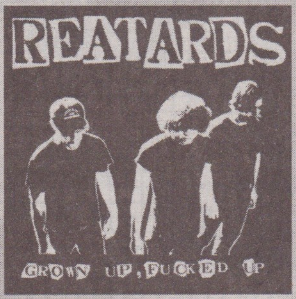
FOR WEEKLY UPDATES CHECK:
WWW.625THRASH.COM

King Louie and the Loose Diamonds



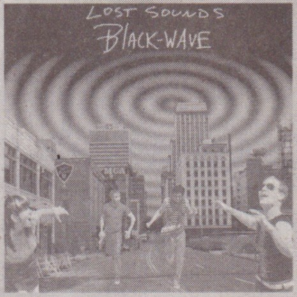
LOVER!

Back in Stock



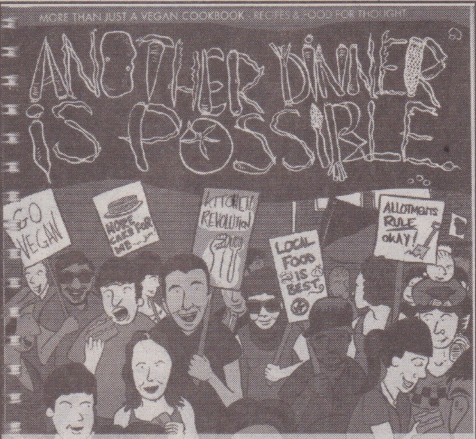
Reatards
Grown Up LP
Lost Sounds
Black Wave DLP

empty RECORDS U.S.



PO BOX 12301 PDX, OR 97212

www.emptyrecords.com


MORE THAN JUST A VEGAN COOKBOOK · RECIPES & FOOD FOR THOUGHT
ANOTHER DINNER IS POSSIBLE
GO VEGAN
MORE CAKES FOR ME
KITCHEN REVOLUTION
LOCAL FOOD IS BEST
ALLOTMENTS RULE OKAY!

ANOTHER DINNER IS POSSIBLE
MORE THAN JUST A VEGAN COOKBOOK
RECIPES & FOOD FOR THOUGHT

Written by the Brighton Anarchist Teapot crew this is a unique two-in-one cookbook and guidebook with over 250 vegan recipes, all simple and cheap but tasty! ... as well as articles and guides to reconnecting with food.

£11 in the UK
£13/20e/$26 to Europe
and £17 or $34 to the US
Paypal account;
jon@activedistribution.org
or send monies to;
ACTIVE DISTRIBUTION,
BM ACTIVE, LONDON, WC1N 3XX, UK

Busy Beaver Buttons

SINCE 1995!

- ★ **1 inch**
  - 100 for $25
  - 500 for $100
- ★ **1.25 inch**
  - 100 for $30
  - 500 for $125
- ★ **1.5 inch**
  - 50 for $20
  - 100 for $35
  - 500 for $150
- ★ **2.25 inch**
  - 50 for $30
  - 100 for $45
  - 500 for $180

CUSTOM BUTTONS
It's Easy! Just Send:

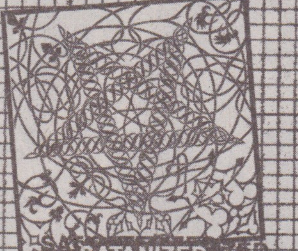
1. your art
2. payment (check, MO, or cash)
3. your address and phone number

Prices for black ink. Full color, extra. ***Contact us.***
Postage included. (ground 1st class)

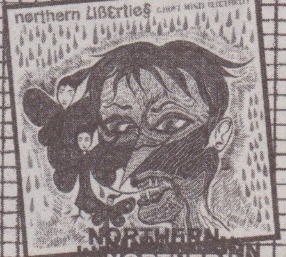
www.busybeaver.net
buttongal@busybeaver.net
773.645.3359
P.O. Box 87676
Chicago, IL 60680

BADMASTER
PRAISE AND ENJOY ULTRA LOUD
BADMASTER PHILADELPHIA, PA

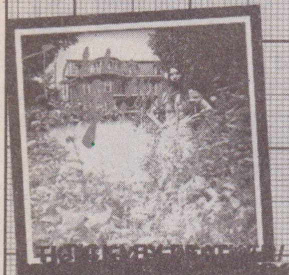
PONY PANTS
"Fives" CDEP
BM012



SATANIZED
Sickness&Heilth CD
BM010



NORTHERN LIBERTIES
Ghost Mind Electricity CD
BM011



TICKLEY FEATHER/
SERPENTS OF WISDOM
Split 7" BM006

MINCEMEAT OR TENSPEED/
DRUMS LIKE MACHINE GUNS
Split 12" BM009

ALL RECORDS POST PAID IN THE US

WWW.BADMASTERRECORDS.COM

NEW! OUT NOW!!

THE WRETCHED ONES
MAKE IT HAPPEN

All new CD w/12 brand new songs! Easily their best yet! Relentless rock action!

THE WRETCHED ONES
"Make It Happen"
Made to be played loud!

HEADACHE RECORDS
po box 204 midland park, nj usa
hr#64 - order now! and get your copy fast at
headacherecords.com

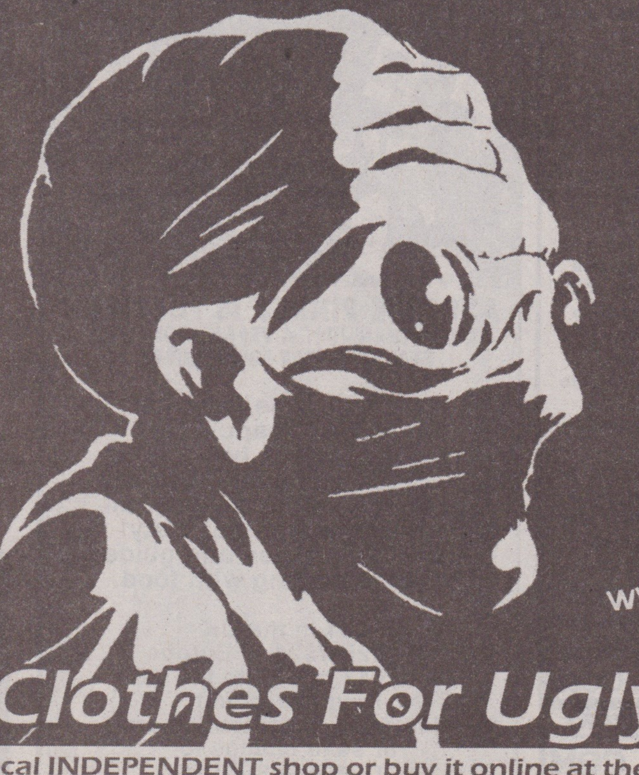
STRANGE WEAR! WHAT ARE YOU LOOKING AT?

8 styles of Bondage Pants

Bondage Shorts

Bondage Jackets

and More!



www.RAREPUNK.com

www.RAREPUNK.com

Beautiful·Clothes For Ugly People

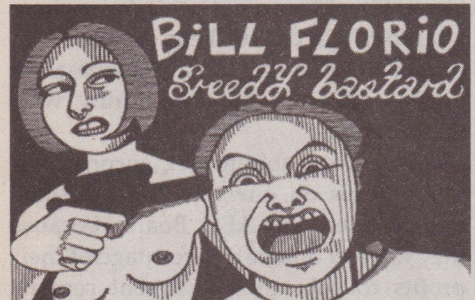
Ask for it by name at your local INDEPENDENT shop or buy it online at the largest site of it's kind!
Stores: we deal direct! Get in touch for Wholesale prices.

do have a sloppy 'n' chaotic fervor—and that should be viewed as a positive. "I Can't Come" is an abrasive, lengthy piece of garage-scum, degenerating into a noisy mess, and it definitely provides a sonic interpretation of ejaculatory frustration. In other words, Alessandro sounds as though he's in agony and, after the gay-baiting, maybe it's some kind of karma. Serves him right, I suppose.

Finally, I have to mention the new split 7" from SKITKIDS and NIGHTMARE (HG Fact, www.interq.or.jp/japan/hgfact). I have to say that getting a package in the mail with a record this blazing makes it all worthwhile. A fiery blitz-bomb from both bands. Sweden's Skitkids haven't been heard from in a bit and continue to ravage with their blazing hardcore, adding some rock 'n' roll fuel for "Inskränkt å Trygg." The Japanese band Nightmare's two songs have a throttling, over-the-top power. Yes, I'm breaking out every hyperbolic term I can come up with, but there's no other way to describe this record.

Al Quint, PO Box 2746, Lynn, MA 01903
suburbanvoice@earthlink.net

Sonic Overload radio: http://sonicoverload.moocowrecords.com



I've come to the realization that I am of a dying breed. I'm not talking about MRR columnists or persons forming novelty bands, I'm not even talking about blind persons always deemed designated driver. The soon to be doomed class I represent is native New Yorkers who have come to accept that this is the only place they will ever be happy. I have to blame our parents, all you folks 25 to 50, your parents either;

A. Tried to move to a suburb and failed,

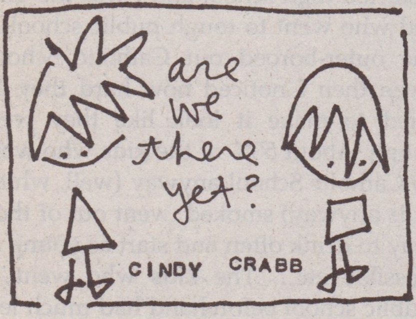
B. moved to one and made you succumb to the miserable existence of having big city raised parents waving their interesting childhoods in your bored suburban face (most of my friends) or C. you grew up in the city and heard nothing but your parents bitching about it every day, the crime, the dirt, the subway...

I'm sure this sort of thing happens to many kids growing up in or near a large city, but as far as big cities go New York is the top or bottom depending on your personal disposition.

I just started working in Manhattan again after years of working from home. It really doesn't bother me one bit. My parents were under the curse of the column C folks and I was a little of column B, Yonkers being not exactly outer-boro, not really suburban, but probably the worst of both. This made for a somewhat rough teenage social life but I have to say I was primed to enjoy living in NYC. I started traveling through the boros starting around 14 and never felt any reason to ever really be in the burbs. It's funny, some people I know from slightly upstate New York ask me when my band will be playing there. The answer is always never. See, folks who live in rural areas usually have the luxury of many people with nothing to do, people who will get excited about anything going on. People who live in large cities get excited about nothing but generally go out even if they're gonna do so in a jaded pompous way. The burbanites have the terrible 'tude with a fear of doing anything interesting to boot. But if one would apply Darwinian theories to them, you have to think; chances are their parents were cowards, white flight, clostrophobes, folks who want a huge Rottweiler to protect them from hordes of invading Jehovah's witnesses, flower toting Moonies and spare change chanting squeegeers. They got together and bred to form a superwuss suburban generation. Add the spending power of hard working, mortgage paid up baby boomer parents and you have a generation of losers wiling to accept mediocrity in all aspects of their lives. Bring folks up in a controlled cookie cutter setting you get controlled cookie cutter people. It's like square watermelons, they don't taste very good but you can fit 10 of them stacked neatly in the fridge. So anyway, new job, something like 500 people in the building, I've yet to find one native nycer, Mississippi, Ohio, California, Canadians... I'm all alone in my mook-dom. Being the optimist that I am, I can think of myself more in a position of my great grandparents. When they lived in NYC, everyone was from somewhere else; at least I have the benefit of sharing a common first language. It's actually a nice feeling to be the one person who knows al the things about New York you wouldn't be able to read about in Time-Out. It's sort of like when I started high school and I was the only kid who went to tough public school in the outer-boroed out Catholic School. Even then I noticed how hard they all tried to make it look like they were tough. About 50% of the kids who went to Catholic School anyway (well, white-kids anyway) smoked, went out of their way to drink often and start as young as possible etc... The kids who went to public school beforehand had much less to prove. In general, this trend seems to stick to most kids, I'm not saying I don't know a lot of NYC street kids who got hooked on controlled substances, but they probably did so because their lives were so shitty, not so much as a peer pressure thing.

Don't think I'm complaining about this, if I was the type of person not interested in meeting people from all different places, backgrounds and any other sort of trait unlike me, I wouldn't be writing this. I just find it very interesting that I talk to people at work all day long and I'll make standard NYC references and folks have no clue what I'm talking about. They've been working there a year and have no clue that there are good places to eat within a two block walk. It's actually a lot of fun. I'm like, "Hey, you ate lunch in the diner that sits inside the New Yorker? Did you know Nikolai Tesla fucked pigeons in there?," I'll explain the history of the Show World Peep Show and all the infamous characters that worked and hung out there. You know, I'm damn charming. If everyone I worked with was from Long Island, I'd just be annoyed. People from New Jersey, Connecticut, Long Island and Westchester County have no excuse to be clueless about New York, but they generally are much more clueless than anyone who took a fucking chance and moved here from Arkansas to add some meaning to their lives. These are the sort of Americans I want to bet my chips on—kids whose parents were farmers or miners and they got their kids in the right place despite growing up in a port-a-potty. The kids who's parents weaned them on complaining are bound to get nowhere and chances are the company decided against hiring them years ago. How the hell did I get hired? Hey, you know I'm a Bronx Italian. I got connections.

Write me bill@candids.com



My Punk Heroes: Part One

Louise.

Sometimes a new girl would move to our town who would be so punk that I would refer to her as "the one true punk girl." Louise was one of those girls—mohawk, fishnets, bullet belt, black eyeliner. She helped start up a new show space when the possibility of there ever being a place for shows seemed hopeless, then she was the singer for the punk-as-fuck band Resurectum.

I remember running in to her one day, and she was dressed kind of square, and she said "Do you think I look OK for court?" But she wasn't going because she'd been arrested, she was going as an advocate, working for a place called Women At Risk. A year later my friend Molly was arrested for inciting a riot and assaulting a police officer. She was in the holding cell with bunch of other women, and somehow Louise's name came up, and Mollie was like "Louise! She's my friend!" and a few of the women couldn't say enough about how fucking great Louise is. This is when Louise became one of my heroes.

Here is a quick little interview with her:

Q: Do the punks judge you for being involved in social work?

A: At first when I first got out of college and started working with Women At Risk I had some friends who were critical and who said I didn't do enough activism anymore. I see my job as activism. I feel like for 40 hours a week I'm doing activism, so my energy for other projects that I was doing before in the activist community was a little bit lower.

There were people who had the stereotypical response: "Why do you want to work within the court system, why do you want to work in the jail, why do you want to be a part of the system?" because for some folk that goes against their punk values and what you need to do to be a punk.

That critique was hard to hear at first, but it seemed mainly to come from people who didn't know much about the work that I did or people who didn't have the same viewpoints I have around activism. I feel like the longer I've been doing it the more used to it people have become, and I've had some people really tell me they think the work is amazing, how can they get involved, so it feels like it's changing. I don't know if that's because of who I choose to be around has changed, or if it's just become more socially acceptable, or if it's just like, "OK, this is what Louise does, that's part of her identity." I'm not quite sure, and also the same thing about talking about my work—when I first started working there I would talk about it at shows and when I was having a beer at Rosettas, and it definitely got a bad reception.

Q: Why, do you think?

A: Part of it is that it's really tragic awful stuff; some of the stories I hear from women I work with are kind of unbelievable and it's too hard to hear. I don't think people were being disrespectful; it was just too heavy and too hard for people to want to hear about. And I respect that. But I have had to really seek out and find people who I can talk to.

Q: What exactly is Women At Risk, and what do you do there?

A: Women At Risk is a alternative sentencing program for women who are involved in the criminal justice system. We advocate for women that instead of prison sentences they get access to mental health and substance treatment.

I am a case manager and outreach coordinator. As a case manager, I help women with housing, drive them to the food bank, help them access free or low-cost child care, help them get access to medical care. We problem-solve with them on all the issues that are getting in the way of them staying clean and sober in recovery, or being "successful" with their probation. A lot of the women have substance charges and poverty-related charges, and because of their trauma histories and substance abuse, and the fact that they're women and often times poor women, and often poor women of color, there's a lot of barriers to being "successful" with probation and avoiding prison.

As an outreach coordinator, I go to the cell block in the Buncombe County Jail twice a week and meet with women and come up with plans to try and get them out of jail and avoid prison time and how to get treatment and housing and all those things that they need. A lot of it is coordinating resources, and part of it is they need to talk, so it's also like therapy.

Q: Is it nonprofit or is it government-funded?

A: It's a private nonprofit. We get some funding from state legislator, and some funding from the Department of Corrections, because it costs somewhere around $70 a day to keep a woman in prison and $7 a day to have a woman in our program, in the community with their family.

We've been able to get, surprisingly, Republicans on our side. We get some money from the ABC Board, because they have to donate a percentage of their profits to substance treatment centers, and we have an amazing director who gets grants from a whole lot of different places.

The great thing about it is we get to run our program in the way we think it should be done, how we designed it. We aren't managed by any state entity at all, so we are able to create programs that are based on the women's needs and not based on some hierarchy or state organization that tells us how we can do our program.

Also, it's basically a feminist organization, and it's really different than working in most other social work. My coworkers know that I'm a punk, and that I do transgender activism. A lots of places aren't like that. It helps to be able to integrate my different worlds at least a little bit.

Q: Has working there changed your feeling about punk?

A: It's changed everything about my life. It's validated and confirmed my belief system about the prison system. It's hard and terrifying to see that in fact the prison system is classist, racist, sexist, all those thing. While that's hard, it also validated my belief system.

There is kind of a tension between my involvement in the community and my work. Like I have to be at work at 9 a.m. so I can't go to every show that happens during the week, but also working in mental health and substance abuse, it's been hard for me to see how sometimes in the punk community these issues aren't really addressed. It's hard to see what can happen with addiction to these women who are like in their fifties or forties or even younger, who have been dealing with it forever, and then being around my peers, who I sometimes see as—I want to be careful with how I say this because I don't want to judge and we are all working on our shit in different ways—but sometimes I fear that their lives could become unmanageable. So I've learned a lot around that and it's given me the opportunity to look at myself and what I need, and how to address my own issues, which has been awesome. And I had never even thought about it when I started working.

Also, working in the criminal justice system, I really have to be careful about getting arrested. So I'm not climbing around on rooftops or breaking into abandoned buildings, and some of the kind of wild fun things that the punks are into, you know, drinking 40s at the railroad tracks. I can't do that, I mean, that's not a huge loss, but there are times—for example, we had a show on Halloween at the new warehouse show space and the cops came and I felt like it was important for me to just get out of there, and definitely when the war started, at the rallies I had to be careful about how far I wanted to go with my street-level activism. Because if I get arrested, they'll say, "Oh, Women At Risk, they're criminals too."

It was hard at first to give up fun, living-on-the-edge type activities. It was a big adjustment, even dying my hair and cutting my hair changed. I couldn't just show up with a rat tail and purple bangs anymore, which wasn't that big of a deal, but there were times when image stuff was really hard for me—not feeling like I could always represent who I was even aesthetically, and what I've known for ten-plus years. Learning how to dress to go into court—at first I felt like it was drag. I was like, "I can do this. It's just drag." I still haven't figured it all out. Part of me still wants to show my style, but at the same time, I want to be the best advocate for my clients in court. I've got to play by some rules, and you know, it's not al about me.

Overall, it's really awesome. My clients give me a kind of strength in a lot of ways, and I've learned so much from them that I can apply to life myself. Being able to meet with people and hear their stories and be available to them has been such a rewarding gift and so life-changing, that all that other stuff—no more mohawks and all that—it's such a small price to pay. (Editors note: Although she may not still have a mohawk, she is still totally punk as hell, and her band Subramanium has a 7" that just came out.)

Q: What do you love about punk? What keeps you in it?

A: It's been a huge part of my life for about half of my life at this point. So, I don't really know another way. This is how I grew up. And I think that for most of us, it is the only way we could have survived, and to grow and blossom and become creative and work through the things that we see and experience in our lives. And while there can be contention between being a punk and doing social work in the criminal justice system, I think that it is this lens that I have developed in my punk community that led me here and has allowed me to make it here and be so moved to do this work.

What keeps me motivated? Part of it is community. These are my people. Despite some folks who have responded more rigidly to my work choices or have not done their piece to support me as a woman in the punk scene (you know who you are) the majority of the punks that I love are interested in my work and my music and my activism and we are always looking for ways to work together on our new projects, new show spaces, new zines. Also, music is a huge piece. I grew up in a musical family and all of my family members are currently playing in several bands. For me, it is a viable outlet. It is sometimes one of the only accessible outlets. When therapy gets too expensive and close friends pull back, I have a totally constructive and acceptable venue to scream at the top of my lungs and everyone there wants to hear it! It is not intrusive or fucked-up to scream it out in band practice or at shows—we're all in it together.

FELIX HAVOC

FIN DE SIÈCLE ANGST

Time again for a record round up! This is more or less the Best Of 2007. I might sneak in a few late 2006 records and as I write there is still a chance that the new Gauze album will sweep the Oscars. But so far that one is CD only, so for most of us it will be a digital only release until someone makes a deal on the vinyl. Anyway, at this point Gauze is probably the only band that *could* over-shadow a year full of hardcore.

Much like the last few years, 2007 was marked by a profligate number of hardcore punk releases. There were a lot of good new bands and many, many re issues as there continues to be a great interest in '80s, and now even '90s, hardcore bands. Like a lot of long time collectors, I have tried to cut back on buying new records in the face of sheer volume. Even being as discriminating as possible records come out faster than I have time to listen to them in anything but a superficial fashion. Records accumulate around me at a rate much greater than my time to listen to them critically. Perhaps it's because I have 25 years of record collecting behind me, but it's harder today to get pumped up about a record that would have probably blown me away in the leaner days of the early-'90s when only a handful of good hardcore records came out each year. So once again, DIY hardcore becomes a victim of it's own success as many great records get listened to once and filed away as good, while mediocre records from a bygone era are re issued with much fanfare. Records that perhaps would sink quickly if released in an era with as limited attention spans and press runs as today.

The best record of 2007 is Totalitär *Vi Ar Eliten* LP on Prank records by a long shot. This record towers over all others released in 2007. A lot of people doubted it, or were under-whelmed on first listen. At first listen it's not all that mind blowingly fast or anything like that, but it has a certain restrained sense of power that elicits a sense of awe with each listen. The mid-tempo ragers come on relentlessly and the understated guitar solos just add to the power. It's hard for me to exactly put into words how great this record is. It is as if you are in a room full of giants who could crush you with the flick of a finger. I highly recommend this record to anyone who likes hardcore punk.

Sweden continued at the top of the charts as my two runners up are Vicious *Alienated* LP and Kvoteringen *Bister Prognos* LP. Vicious have good catchy songs with a great dark punk atmosphere, they are compared to everyone from the Adverts to the Misfits, but I think they have a good and unique sound, sadly this band has broken up. Kvoteringen features Jallo of Totalitär and sounds like a more raw and blown out version of that band. The LP features both 7"s on one side and nine new tracks on the other. If you are a fan of raw and brutal hardcore in the Swedish style this one is at the top of the heap. While we are on the subject of furious D beat I must speak up for Warvictims from Sweden. They have a 7" and a split with Tortyr. MRR gave them a dismissive review and I have to say that their records are some of the best D beat raw punk I heard all year. Check out the D Takt Och Råpunk label from Stockholm for more under the radar Swedish hardcore.

One of the most impressive records in the Swedish style was of course, not Swedish at all, but Australian. Pisschrist's *Nothing has Changed* LP is a titanic slab of pummeling raw punk. They also chalk up as one of the best live bands of the year.

Although it would be presumptious to list records I released in my top list, I would say that seeing and getting to spend time with the Kids and Regulations were the high points of my year.

Finland continued to be a leader in hardcore along with its neighbor Sweden. One band that has gotten a lot of attention is Kakka-Hätä 77. This is straight-up raw punk rock in the style of late-'70s Finnish bands like Karanteeni, Sensuuri, or Briard. Both 7"s feature good catchy songs, sarcastic lyrics, and a general vibe that this is a really fun and not too serious punk band. No one buys, or even pays attention to compilation LPs anymore, but the *Propaganda Is Hippies* comp of newer Finnish bands was a real stand out. Several songs each from Kieltolaki, Viimenein Kollonna, Sotatila and more. Kieltolaki also released a second 7" in 2007 which is a real rager. Probably the most legit sounding band playing traditional Finnish hardcore. Kyklooppien Sukupuutto are another Finnish band that has been on a rampage. Their LP follows up two 7"s and a split with really wild hardcore that falls somewhere in between the sounds of the early-'80s and a more modern and controlled style of chaos. Kylmä Sota and No Kids also released 7"s worth checking out.

Double Negative were a real surprise band. I was a little skeptical of a band with no demo or tour experience dropping and LP on No Way Records. But when I dropped the needle on this one I was nodding my head in approval in minutes. Really tight and powerful hardcore in the COC tradition. While a lot of bands are trying to recapture an '80s hardcore vibe, I think this band never really got out of the '80s hardcore vibe and you can tell in the songs.

Knife Fight's long awaited *Crisis* LP is some of the best amalgamation of Discharge with early-'80s US hardcore since the days of the Fix. In a somewhat related tangent, the Violent Minds LP *Eyes of Death* is an outstanding mix of '80s style hardcore with a sort of UK punk/Oi! vibe like a tougher demo era Negative Approach. Black SS probably takes the belt for in-your-face straight-edge hardcore with their 2007 LP. Government Warning's *Arrested* 7" didn't quite hit the levels of their LP of last year, but that still put it in the front rank of US hardcore 7." Along with new 7"s from Wasted Time, Socialcide, Coke Bust and 86 Mentality, DC and Virginia are back on the map for hardcore in a big way in 2007. Social Circkle had a cool EP early in 2007, and one band that surprised me playing live was Portland's Autistic Youth. These guys have an LP and two 7"s that are all worth picking up; some good melodic yet aggro hardcore punk with great catchy songs. Annihilation Time continued their journey to the center of the mind with a new 7" on Tank Crimes that mixed B'last style hardcore with '70s hard rock in a convincing manner, Holokaust's *Into The Void Of Oblivion* made sure that the US didn't lose out in the D beat arms race. This band is quite good live as well. Very authentic raw punk. One of my favorite records of the past few years was the Observers *So What's Left Now* and while none of the successor bands quite lived up to that one, the 7"s by Plan R, Defect Defect and Red Dons were all cool and the Red Dons LP was quite solid as well. That said, the above mentioned Autistic Youth seems to be the torch bearer for this style right now, especially since they have a little bit more of a hardcore edge in the vein of the Adolescents.

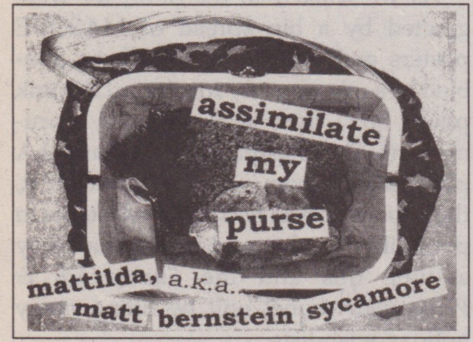
Even with the proliferation of hardcore labels in the USA right now, a few bands have slipped under the radar to turn up on overseas labels. Most notably Kangaroo and Even Worse always have their ear to the ground for unsung ragers from the stateside. The two EPs by Socialcide and one by Nightstick Justice come to mind.

Italy has gotten a pretty bad rap for hardcore since its glory days in the '80s but the LP by Giuda was a real stand out; heavy hardcore that is a good mix of D beat raw punk and epic crust. La Piovra put out a few records and toured the USA and have a good take on the classic early-'80s Italian sound, including one 7" that is a start to finish homage of a Peggio Punx EP.

Russia has mostly been known for bands that sound like Rancid, the Exploited or the Sex Pistols, but Russian band Distress released a split 7" with Finns Diskelma that is some really hammering D beat and a real stand out for the region.

There have been a lot of cool new bands coming out of Spain and Portugal lately. My Rules have a 7″ with a good 7 seconds/early Black Flag sound going on. Siberia and Inferno De Cobardes both turned in some really good raw D beat 7″s. Über released a great 7″ of raw and lo-fi hardcore that reminded me of Amdi Petersen's Arme. There's a lot of stuff coming from this area right now that is worth checking out.

That's a pretty quick and dirty round of up of some records that stood out for me in 2007. After all the above is said and done, I still spent a lot of my listening hours jamming favorites from back in the day, especially old UK punk from the '70s and early-'80s. When I read back over columns like this from years past (can you believe I've been writing for MRR now over 10 years?) Some of my old top picks seem like no brainers while others are head scratchers. Ultimately the test for any band or record is to make it to that list of no brainers that will still be listened to decades hence. A little more striving to hit that high standard would go a long way in today's punk scene.



I Wanted to Believe

My father's logic

My father fought with logic, that's what he called it: logic. I was the son who was his wife, no. The son who was his. No. I couldn't. No.

Before logic, maybe even before language I was his. I mean of course before language—that's how it works, silly, that's what kids are babies are babies are his. I was his baby, baby—he never called me baby he. Me. My. Baby?

I couldn't be a baby I could only be his.

So before I was his wife I was his. That's the way it works. Hands twisting neck around there were no words for these words. Ouch. See? It didn't work. I wanted anything. I wanted anything but his hands twisting neck around hands twisting hands twisting me. I wanted the end.

I earned his trust because he knew how to break me. Is it hard to break a child? A challenge? A challenge to break your child, make your child, make your child you. Remember: I memorized all the names of his wines, wines in the wine room a burlap sack, me. No, first I memorized all the names of the cheeses, I liked all the cheeses especially port wine cheddar with the orange and red swirling around and Jarlsberg with the holes like a mouse had started for me. I didn't like brie until later, when they said kids weren't supposed to like brie it was too expensive.

Remember: I did all those math problems, all those math problems until he couldn't give me any more I was too good at math I was too good. He stopped playing chess when I started winning. I was getting good at logic, this was when I was earning his trust he made me. Remember: first I was his baby and then I was his wife, he sat me down and told me about the college savings accounts, don't tell Mom she doesn't know she'll want to spend it.

My parents were liberal, they lived in a liberal relationship where everything was shared. My father said: Karin, did you take $20 out of my wallet? Karin, did you take money out of my wallet? Karin? My father said: Karin, I'm taking the Visa card away.

I was good with logic, I found the business card where he counted his money and I mimicked his handwriting. It was okay if he noticed too, he already knew it was Karin, Karin with whom he shared. Shared everything. Do you see how I was his wife?

We argued about the sofa, the new sofa for the family room—he wanted brown leather, I thought brown leather was tacky, suburban. I wanted black, black leather was European. I told him it would go better, there was already too much brown in the room with the knotted pine walls, knotted pine wasn't sophisticated but the black leather with square edges, that would solve the problem. I was artistic, but not as artistic as his mother, the artist. My father asked her: she suggested brown, brown was the right color for the room with the track lighting and the TV. I shifted tactics, made sure that at least we got the more expensive one.

With the refrigerator I switched gears. I knew we needed the larger one with sleek lines and an ice maker, I'd always wanted an ice maker like at richer people's houses. But I didn't say this, I needed to work with his logic—I said: you want an ice maker, remember you said you wanted an ice maker? We got the refrigerator, top-of-the-line. This was the last of the good times with him, before a tongue sandwich at the Star Deli—that's what he always got, exaggerating the expressions on his face like he was eating his own. This was our time together, Boys Night Out or no that was Thursday this was Sunday—Boys Day Shopping for the Refrigerator? I got matzoh ball soup, and corned beef that I stuffed into napkins when he turned to the side.

This was the beginning of the end—you know how marriages work.

I wanted to believe

Sometimes I want everything to feel like catharsis, anything else is just body turning against. I want that lift to the sky or down low where I can hold me holding me. Still, I'm always tempted to write: do you know what I mean?

I know what you mean. Sometimes I write it anyway.

It's when things suddenly open I'm finally stillness except the way I can think. The new homeopathic remedy I'm taking relates to a hypersensitivity to scents, yes even you in the hallway. Sometimes homeopathy first works in reverse—sleep worse, hypersensitivity more hyper, don't say anything about the panic in bed not the childhood I'm going to die he's going to kill me but a newer realm that's closer to the moment, I mean the moment now. That today I won't get to that place, that place where I can function.

Sometimes it takes this long, and when I'm finally there it's a revelation. Even if I just burned my sprouts, what was I thinking—sprouts don't take that long to sauté, especially not in the small frying pan that wasn't made for that sort of thing, I mean it wasn't made for that sort of thing without oil. I didn't want to take out the wok that won't even tell you what it's made of because it's patented, I mean it has some name that's just a brand I didn't notice when I got it I was just excited that it wasn't too heavy. But it's bulky, that's kind of like heavy. Even the small frying pan is too heavy, maybe I need a smaller wok made of this new material that will give me cancer if. If I don't use it right. If I use it.

The way you look it up on dictionary.com, and the first thing that appears is colon hydrotherapy. You tried that once, it didn't work because you needed to relax, but that was the problem in the first place. That you needed to relax.

Need is so much different than an opening, except. Once you were a model for prostate exams, doesn't that sound glamorous? It was at Bastyr University, a naturopathic college, you thought it paid well and sounded easy enough. But what could be worse than lying there while they stuck their fingers inside, everything was anatomy. You were trying not to sweat so much, why the nerves?

You ended up getting this inflammation in your asshole like a balloon except it hurt so much, balloons don't hurt. They wanted to do surgery, you said no. A dictionary of feeling. Look it up again: no.

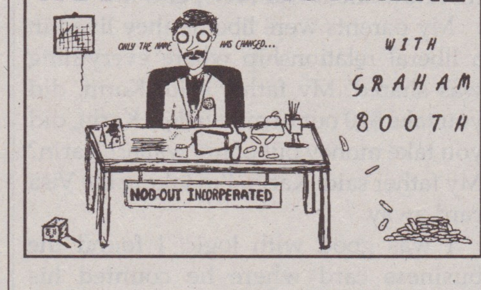
You didn't know, it took a while to realize oh, right, I want to relax but I can't. Right: my father splitting me open, in my body it's still. The doctor's table. Psychiatrists like my father don't use tables, they use a bed. They call it a couch. Close your eyes and tell me what you're thinking.

No, that was for his patients. Sometimes I would listen through the heating grates, he had an office downstairs. Downstairs where everything happened except everything happened except. There were other rooms, downstairs. I wanted to know what was happening, not to his patients—sometimes he yelled, I knew that. I wanted to know what was happening, happening to me. I knew what was happening except. Sometimes I couldn't believe there was so much pain so much pain I.

I wanted to believe in butterflies. I wanted to believe in mice. I wanted to believe in bunny rabbits, in daffodils, in moss, in baby birds even if their mothers left them. I wanted to believe in the tooth fairy, in goldfish delivered in plastic bags full of water please don't pop. Pretty please. I wanted to believe in salad dressing, in cookies, in the Olympics, in blankets, in Coke, in lobsters if you set them free in a pond with the goldfish. I wanted to believe that if you kept digging in the sand then eventually you'd get to China. I wanted to believe that sand crabs could survive a tidal wave. I wanted to believe in pink peppermint ice cream with the red candy inside. I wanted to believe you could cut a worm in half and then there were two worms.

My most recent anthology is Nobody Passes: Rejecting the Rules of Gender and Conformity—feel free to tell me what you think! You can also check in on me via my blog, nobody passes .blogspot.com. These days I'm the reviews editor at the brilliant new feminist magazine Make/shift, where I also have a column but only twice a year (that's how often the magazine comes out). I live for feedback, so send me love letters and/or delicious threats via my new homepage (the URL has changed, and there's a glamorous new design), www.mattildabernsteinsycamore.com, which includes past MRR columns. Or you can write to me at 537 Jones Street, #3152, San Francisco, CA 94102.

ROCKET TO NOWHERE



This month, it's '70s Punk Reunion Show Review Bonanza! In a totally unexpected case of serendipity, I ended up at ground zero for two, count 'em, *two* different punk reunion extravaganzas. First up was Brendan Mullen's MASQUE Reunion in Los Angeles. Later in the month was the Big Screen Premiere of Chicago punk documentary *You Weren't There* and after party. I think I may have been the only MRR staffer at either one, so it's my duty to report. Let's start with LA.

So let's be honest: I was in the dark about the MASQUE Reunion until the weekend it happened. I'd heard a few grumbles about it in passing while in New York for the WFMU Record Fair, but I had no idea when it was or what the lineup was until the day before when some friends pointed me to an article about it in the *LA Weekly*. In my frantic search, I ran across a scan of a flyer online scrawled in Brendan's trademark penmanship. Based on the lineup, I could've sworn it was for a show circa 1979: PLUGZ, DEADBEATS, EYES, CONTROLLERS, DOGS, SHOCK, FLYBOYS...The only thing that clued me in were two bands at the bottom listed as "covering THE GERMS and THE ZEROS" respectively.

The show got an early start at The Echoplex in the Silverlake neighborhood of Los Angeles. The Echoplex is the big rock club brother to The Echo, as they anticipated a large crowd. By the time we arrived, the show had actually sold out, and we had already missed several bands. According to reports, some of the early standouts were an all-girl ZEROS cover band, LA glam punks THE SHOCK and THE DOGS of "Slash Your Face" fame. I wasn't too worried though, as THE DOGS and THE SHOCK seem to be playing the punk rock reunion circuit with some regularity.

As we walked in the door, we were greeted by a big spread of MASQUE posters and ephemera. The show doubled as a release party for a new LA punk photo book, *Live at the Masque*, documenting The Masque and the early LA punk scene. From what I've seen of it, the book is sure to become a fast staple in punk libraries the world over. I can only assume this and the *Fucked Up & Photocopied* sequel will be filling many holiday wish-lists.

Oh yeah, there was a band playing, too. They were wrapping up their set, and we heard two songs. The second song sounded really familiar, but aside from sounding like beach punk, I couldn't place it. We wandered into the dispersing crowd and I ran into a friend from Orange County. When he learned I was oblivious to the last band he shook his head in utter disbelief, "You couldn't recognize THE FLYBOYS!?!" Oops, sorry. We continued chatting, and he related that a lot of old faces had come out of the woodwork. "Rob is here." "No, Noxious?" "Yep. I haven't seen him since that WEIRDOS show." As luck would have it, later that evening I did finally get to put a face to one of the most infamous names in punk collecting: Rob Noxious. But enough drama, on to the bands.

THE CONTROLLERS were first up. As they were setting up on the big stage, well, they also seemed *big*. Especially compared to the image on the cover of their *Slow Boy* EP. They opened with "Neutron Bomb" from their first single, and I was happily surprised at how good they sounded. Rock clubs have a habit of making bands, particularly the drums, sound like total booming garbage, but thankfully the sound here recalled the 1970s more than the 1990s grunge era. The only bummer from THE CONTROLLERS set was not playing "Slow Boy" which they repeatedly claimed they didn't remember how to play. Boo! Check 'em out if they ever make it out of Southern California.

If a band played between THE CONTROLLERS and THE EYES, I don't remember them. I was way to obsessed with getting the opportunity to see THE EYES, one of my faves from the entire (Dangerhouse) catalog. My initial enthusiasm was dampened by their kooky choices in stage-wear, and the disappointing realization that they were without keyboards, my favorite part about them. I tried to keep an open mind. Despite some awfulness with the vocal mics and some overactive hi-tech stage lighting that kept shining gang green lights directly in our eyes, I enjoyed having the once in a lifetime opportunity to see THE EYES. It wasn't until the final song, "Disneyland" (what else?), that I learned that the oafish dope on drums with the straw hat (you shoulda seen some of his faces) was DJ Bonebrake of, well, like 30 to 40 percent of early LA bands. I also started thinking about how small the original scene was, so small that one drummer got spread so thinly among so many bands. This was Los Angeles after all.

Next up were THE DEADBEATS. Geza X is a weird dude. I'm not sure who was in the original DEADBEATS with him, but only the keyboard player and Geza looked to be of vintage: the rest of the band looked like young art school lackeys, replete with saxophone. The sound was less punk and more no wave. The sax and keyboards were really loud in the mix, and the music was really disjointed and herky jerky. And Geza was there through all of it in his black fishnet blouse and nipple rings making Geritol jokes (what's Geritol again?). I like no wave, so I was into most of it, but "Kill the Hippies" was the only song that truly, well, "killed."

Last up was the band everyone was waiting for, THE PLUGZ. As we were all milling about, someone said they were playing the *Electrify Me* album in its entirety. I've never been a huge fan of their second album, *Better Luck,* so I was happy to hear it. Brendan Mullen had been emceeing all night, and he was back up to introduce Tito and the boys. This was to be their first show since they packed it in way back in 1982. Sadly, it showed. Tito's voice hasn't held up so well, so his youthful exuberance was quite a bit gruffer. And while the songs sounded right, they lacked the speedy sassiness I'm so used to from listening to their (Slash) single so many times. That said, they definitely had their moments. About midway through the set, they played "Let Go" and for the stretch of a few songs, seemed to be getting it together again. Sadly, they got cut short just as they were getting warmed up.

Fast forward three weeks, to Thanksgiving weekend. We decided super-last-minute to head back to Chicago for the long weekend. I'd seen the trailer for the Chicago punk documentary several months ago, and, having heard about the premiere (and MENTALLY ILL show), there was no way I was missing it. We debated about whether we should try to get tickets ahead of time, but the movie website said that it was probably unnecessary since capacity at the Porter Theater on the Northwest side was 1600 people.

It was scheduled to start at 7:30 p.m. Due to traffic delays, we showed up really late, around 7:35 p.m., and to our surprise there was a huge line extending around the block. Thankfully we hadn't missed anything. They were still letting people in, but we were starting to think we might not get in—it was a packed house! It took us another 20 minutes to get to the ticket counter, and just as we got there, someone was saying they had sold all of the seats. We managed to get tickets anyway, and found some seats in the gigantic old auditorium up front way to the right side. I was worried about sight lines, and was amazed to see how great our view was, despite being down in the lower right corner of the theater. They sure knew how to design theaters back then.

Man, there were *a lot* of punks! I didn't think 1600 punks ever existed in Chicago, but they came out in droves. It was rad to see everyone out, and it's the first time in a long time I felt proud to have participated in such a dispersed and fragmented scene. I have a few old Chicago fanzines, and most of the records, but outside of that, there isn't much documentation of what was going on in the early days of Chicago punk rock. Some of the earliest bands, such as TUTU & THE PIRATES and SILVER ABUSE remain a total mystery to those of us not lucky enough to have caught them live way back in 1978, since they never managed to get records out in the 70s.

You Weren't There was a real eye-opener for me. It's assembled in a similar format to many of the punk history books, and the *American Hardcore* movie, although I will stop the comparisons to *American Hardcore* here: *You Weren't There* is a hundred times better. The live footage and song choices were great, the interviews were down-to-earth and delved deep into conflicts and contradictions, and it told a story of a scene that isn't already ingrained in the brains of collectors and historians alike. Then again, maybe it's just my Chicago pride showing through.

Highlights in the movie for me were learning about the earliest scene surrounding the La Mere Vipere club, TUTU & THE PIRATES footage, the SILVER ABUSE and STRIKE UNDER segments, including great STRIKE UNDER footage. I already know a lot about the EFFIGIES / NAKED RAYGUN stuff, and their rivalry with ARTICLES OF FAITH, but the EFFIGIES footage was spot-on, and the confrontations between John Kezdy, Vic Bondi, and especially Steve Albini were totally hilarious. The last 10 to 15 minutes is typical is-punk-dead banter—the resounding answer is apparently *yes*. This propaganda dragged on a bit long, but honestly, the fact that the movie even exists in the first place is amazing enough. I'm just happy I got to see any of it, let alone on the big screen.

After the movie, we rushed over to BEAT KITCHEN for the after-show, since we figured maybe 250 of the 1600 people at the movie would actually be able to get in. Billed for the evening were END RESULT, NEGATIVE ELEMENT, and the 1979 lineup of MENTALLY ILL (plus "Special Guests").

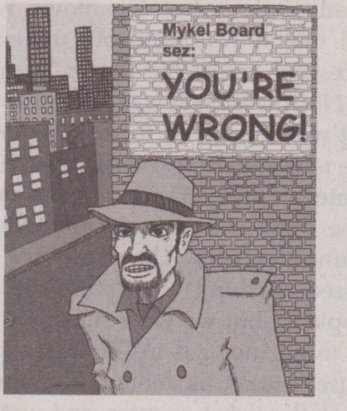
It took a while to fill up, and finally END RESULT went on. I know END RESULT from the dollar bins of Chicago. I've actually never listened to their sole LP on (Ruthless Records). Who knows, I might even like it now. It's definitely not punk in the traditional sense: they don't have any drums. Well, they still don't have any drums. They also had a young-looking guitar player and a young girl who sang on a few songs who surely weren't around the first time. I think most of the people there probably hated them, and I can't say I wasn't happy when they left the stage.

Next up was NEGATIVE ELEMENT. They're one of the super obscure '80s Illinois hardcore bands, and their 1983 *Yes We Have No Bananas* 7" EP was released on ARTICLES OF FAITH's (Version Sound) label. I remember liking the EP, but their one apparent hit, "Anti-PacMan," didn't sink in as it apparently did with the older crowd. They were good and fast, but I just wanted to see the MENTALLY ILL.

Not so fast! After NEGATIVE ELEMENT, the "Special Guests" were up. It was unclear exactly who was playing, since Joe from LIFE SENTENCE was playing bass, and the guy from RIGHTS OF THE ACCUSED was playing drums. When they hit that first chord, I recognized it as the STRIKE UNDER song from the *Busted At Oz* compilation. What we were seeing was the original singer/guitarist of STRIKE UNDER with a backing band. I always loved their *Immediate Action* 12" EP on (Wax Trax), and I learned in the movie that STRIKE UNDER was pretty much everyone's favorite Chicago band from the early punk era. The cover band actually sounded great, so I was stoked. After they finished the last track from the EP, they called Jeff Pezzati to the stage; every punk in Chicago must know Jeff is the singer of NAKED RAYGUN. They did a couple of NAKED RAYGUN songs sounding similarly good. That said, apparently NAKED RAYGUN is back together and on the road for a few shows, so keep your eyes peeled.

All of this was just leading up to the real climax, THE MENTALLY ILL. Their *Gacy's Place* 7" EP is one of the most demented records ever made, and I was skeptical they would even play the songs with such offensive lyrics. The lineup was apparently the original 1979 group who never actually played a live show back then. So this was really a once in a lifetime opportunity! I was skeptical they could pull any of it off: the guitar on the EP is so lo-fi and shitty sounding, I didn't think they could replicate it. And as they set up, I could see the singer looked like a muscular cop...this could be really bad.

To my surprise, THE MENTALLY ILL was fucking awesome! The singer has one of the weirdest voices ever, and it all came flashing back immediately. I couldn't believe the guitar sounded so trashy and stupid. I was in heaven. Of course not everyone agreed; there was a pretty steady stream of people leaving throughout their set. They had a ton of songs, many of which were only released on the mega-rare MENTALLY ILL cassette in a can. It only took me ten years to find one of those! But the song on everyone's minds was definitely *Gacy's Place*, and they did not disappoint. In fact, they did an encore version of it to cap off the evening, encouraging audience participation. I will leave you this month with the infamous refrain, "They're Fucking Your Kids They're Fucking Your Kids They're Fucking Your Kids at Gacy's Place!"



If you're really devoted to your calling, you can expect the worst.—Celine

I didn't plan on writing about sports. I *hate sports*, except baseball, which isn't a sport. It's a game.

But, I was madder than a Yankee fan at the end of last season. News articles—a ton of 'em. Barry Bonds, the greatest homerun hitter since Hank Aaron...or Sadaharu Oh (look it up!). And the stupid papers complain about steroids. More, a New York One News "snap poll" finds that 60 percent of the respondents think that the hero "should go to jail."

Here's a guy who sacrificed his body, took risks, rose to the top. A real baseball man. And look what happens. Jezus fuckin' Ruth.

While seething at this injustice, my Yahoo screen flashes. Click here for the latest news:

The International Association of Athletics Federations *(IAAF) has annulled all sprinter Marion Jones's results dating back to September 2000.*

She won five medals, including three golds, in Sydney but they will be re-allocated by the International Olympic Committee. Jones is to serve a two-year ban after admitting she used steroids.

The federation has also recommended that the other members of the relay teams be stripped of their medals. Gold and silver medals won by Jones at the 2001 World Championships in Edmonton will also no longer be recognized.

The United States Olympic Committee say they will abide by the IOC's decision on relay medals and not appeal.

If I hadn't hated the Olympics before, this would have been the butterfly jump that broke the camel's ankle.

SCENE SWITCH ONE: It's the fifth grade. Little Aiden Schwartz sits quietly at his desk, but not for long. Nothing is for long with Aiden. His tussled blond hair defies every comb to challenge it. His clothes are more tears than cloth. Now, Aiden raises his hand.

"Teacher, teacher, can I go to the boys' room?"

"You just went," answers the teacher.

"But I was drinking a lot of Evian that Mom packed with my lunch. I gotta take a piss."

From the back of the class come snickers. From somewhere else, a loud farting sound.

The teacher, a slightly chubby woman in her early fifties, is just starting to feel comfortable in the half-glasses she peers over to look at the boy.

"Young man," she says. "We don't use that language in school. Is that what your parents taught you?"

"You don't need to be taught that you gotta piss," he says.

"Out!" says the teacher, pointing to the door. "But not to the boys' room—to the principal!"

It isn't long before a dejected Mr. and Mrs. Schwartz sit in front of that administrator, Ivan Rinsky. He's a big guy. His blond hair, high cheekbones, and barrel chest show his Slavic roots.

The Schwartzes squirm in their seats. Small, Jewish-looking, they know Aiden is a problem. He's a smart boy. Loves to read. But he's a troublemaker. In class, he stands too close to the girls. He chases after smaller boys and picks fights with bigger ones. He's rarely without a broken bone. Never without a bruise.

The boy loves exploring. Loves adventure. He's thirsty for new experiences, new thrills. He loves learning, trying, experimenting, testing the limits. He never has enough.

"Our school psychologist has examined Aiden," says the principal. "His diagnosis is ADD. That's..."

"We know," says Mrs. Schwartz. "We've suspected it for a long time."

"It's a disease," says the principle, "like diabetes. But it can be treated. I have a prescription right here..."

SCENE SHIFT TWO: It was a horrible hurricane. 120-mph winds. Struck the coast like Barry Bond's bat. Worse than a tornado. Houses wrenched from their foundations. Flipped over. Torn apart. Scores dead. Among those was Mildred Wenchpot, a 27-year-old bride-to-be.

A thousand miles away, Herbert Pudnick watches the devastation on his hotel room TV. He does not yet know his betrothed is a soaking pile of dead meat. He does know that things look grim.

Phone lines are down. There's no way to contact anyone. Herbert is helpless. He sits on his bed, mouth hung open, barely understanding the destruction of his city—his life. Absentmindedly, he runs his hands through his thinning hair, digging his nails into his scalp. Sweat pours into his eyes. He's not sure if he's crying.

A heaviness seizes him. Like nothing he's experienced before. It would take more energy than he has in his entire body just to move his little finger. He stares at that finger. At the flaking skin around the knuckle. At the tiny hairs that grow from the back of the first joint. It doesn't move.

"I can't take it," he thinks. "I'm going to die. I know I will. It's just the hope that Mildred might need me that keeps me alive."

Six months later, Herbert is a wreck. Somehow he's managed to get to his sister's house in Rockford, Illinois. He doesn't remember—or care—how. He hasn't left his sister's couch except to piss and shit—and not always for that.

His sister, Fortuna, is usually a jolly woman, about 35, with a svelte athletic body and tremendous breasts. Today her smile looks forced. She enters the living room with a man Herbert wouldn't recognize, even if he had the capacity to recognize anyone. The stranger, tall and thin, has a dark complexion over European features that makes you guess *Indian.* He's dressed in a conservative suit, and carries a small bag.

Fortuna kneels besides the couch. She gently strokes a loose strand of thin hair from Herbert's forehead.

"Herbie," she said, barely louder than a whisper. "This is Doctor Goupal. He can help you."

Herbert rolls on his side and moans. "I just lost my wife, my future, everything I've lived for. My life is ruined. You can't help me. Just leave me alone."

"I understand," said the doctor, subtly moving Fortuna aside, taking her place next to the bed.

"When we are depressed," continues the doctor, "we think it's our own fault. We think it's because of life's little problem and vicissitudes..."

He pauses dramatically.

"...It's not that. It's chemical. It's just like diabetes. Your body doesn't produce the right amount of serotonin. Here, take this pill. It will help make you all better."

SCENE SHIFT THREE: This is real: (http://virtualmentor.ama-assn.org/2004/09/hlaw1-0409. html)

Arkansas, 1979, the year Bill Clinton became governor. The state sentences Charles Singleton to death on a murder charge. He spends more than 20 years on death row. The problem? Charles is psychotic.

In the 1920s, Clarence Darrow showed that it was even worse to execute schizos than to execute regular people. Would you kill a two-year-old who picked up Dad's gun and playing, pulled the trigger? Of course not. Why? The kid didn't know what he was doing. The same with schizos. But the Arkansonians, in a typically American thirst for vengeance, sentence this guy to die.

Here's the catch. For the State to legally kill someone, that person has to be aware of what is happening to him. If Charles is kablooey, they can't execute him.

What does the state of Arkansas do? They force him to take drugs to control his symptoms. That makes him appear normal, so they can execute him. Arkansas law says that the government can force people to take drugs "only if it's in their best interest." The local court rules that drugs "make Singleton feel better" and are thus "in his best interest."

He's executed in 2004.

DENOUEMENT: Get it? This is a pill-popping society. Too sad? Take a pill. Too happy? Take a pill. Too lethargic? Too active? Eat too much? Shop too much? Don't fuck enough? Take a pill. Your sickness saving you from death? Take a pill.

Along with violence and God, pill-popping is the all-American solution to every problem. It's as American as a cluster bomb. How can anyone blame athletes for solving their problems with a pill? (Or an injection, just a pill in liquid form.)

Barry Bonds didn't *cheat*. Neither did Marion Jones. Unless you consider every American on some prescription Pfizer profit-maker a cheater. If you took steroids, would you run as fast as Marion? Hit as many home runs as Barry? You bet your Prozac you wouldn't. That takes skill and talent and training. That's there, drugs or not.

More than that, all athletes know the risk of using the drugs. They know roid-rage, the shrinking testes, the heart attacks. Still they do it. Why? They want to win! What else is sports about? It's the *only* thing!

Blame these athletes for steroid use? That's as hypocritical as Bill Clinton telling the Columbine kids that *violence doesn't solve problems* while bombing the crap out of Yugoslavia. People who live in glass bathrooms shouldn't throw shit. Clean your own medicine cabinet first!

When general society says that people can solve their problems—without the use of chemicals—then maybe it'll have the right to condemn those who use chemicals. When we create a place where winning isn't *the only* thing, then maybe we can complain when someone really wants to win. When the quick response to *I can't,* is no longer, *you should take something to help you,* then we can grumble about those who *do* take something.

Until then, to Barry and Marion: this Lude's for you! In my book, you're winners. And that's the only thing.

ENDNOTES: [email subscribers (god@mykelboard.com) or website viewers (www.mykelboard.com) will get live links and a chance to email comment on the column]

—> *Must've been a Christian dept:* The Black Frog Restaurant in Minnesota was famous for its Skinny Dip. Docked in Moosehead Lake, the restaurant is perfect for those with a love of water. Evening diners eager for a swim and a bargain were—until recently—welcome to peel off their clothing and jump into the lake's chilly waters. Those who did got a free sandwich, called, a Skinny Dip.

Leigh Turner, the restaurant's owner, found out about a single complaint against the practice. It happened when he tried to renew his liquor license. If he's formally asked to stop allowing his clients to have their bit of naked fun, there won't be any more free Skinny Dips served in exchange.

John Simko, the Town Manager for the area, apparently was contacted by the only person to have visited The Black Frog and complained. Because of this, Simko has suggested that the police chief talk to Turner about the sandwich deal. If that happens, it'll be a fat chance that anybody will be earning a free Skinny Dip in the future.

—> *Wishful thinking kidnapping dept:* My pal Bob sent me this: Nothing is moving north or south on the Chicago Expressway. A man knocks on the window of one of the blocked cars. The driver rolls down his window and asks, "What happened? What's the hold up?"

"Terrorists have kidnapped Hillary Clinton, Rosie O'Donnell, Jesse Jackson and Al Sharpton. They are asking for $10 million ransom. Otherwise, they are going to douse them with gasoline and set them on fire. We are going from car to car, taking up a collection."

The driver asks, "On average, how much is everyone giving?"

"About a gallon," he answers.

(I wudda left Rosie O'Donnell out of the joke.)

—> *Bad enough to be in Indiana dept:*

Last month, I asked you to write to my jailpal Kyle Nooneman. Since that time, he's been transferred. Here are the new details: (Write to this guy! He's lonely and in the former home of Timothy McVeigh... the Oklahoma bomber. His fellow prisonmates are *real scary*!) Find out the details: Kyle Nonneman, #68528_065, United States Penitentiary, PO Box 33, Terre Haute IN 47802.

—> *I'm international! dept:* New Zealand Customs has a list of "Indecent Publications" at: http://www.customs.govt.nz/nr/rdonlyres/8e792e51-f13f-465d-8147-9d15035ae3b8/0/decisionslist.pdf

These are banned from entering the country. *Abused At Attica,* one of the porno novels I wrote for hire in the '80s, is on the list! Yeah! Somehow, I feel that makes it all worthwhile.

—> *From the folks who brought you Hiroshima and Nagasaki dept:* I got an offer to subscribe to FREE INQUIRY magazine. I guess it's a magazine for atheists, kind of a support group.

What caught my attention was the offer of a free book with my subscription: *Can Science Help Us To Make Wise Moral Judgments?*

The implicit answer is *yes*!

Besides the atom bomb, we've got steroids, smart missiles, poison gas, and iPods. Wise moral judgments?

Might as well read the companion: *Can Religion Help Bring Peace To The World?*

The answer to both: *yeah, right.*

—> *Didn't scientists invent those bottles? dept:* You buy everything in them. From water to Tennessee whiskey. Plastic bottles. If you're using them because you don't like the idea of aluminum cans causing Alzheimer's...er...think again.

Prevention Magazine says that BPA, a chemical in plastic bottles, leaks into the liquid they hold. Studies show that after several days mice exposed to BPA develop insulin resistance. That means diabetes! And how many of those have *you* drunk from. I'll take water, thank you. From a glass.

—> *It sounds like a porn movie dept:,* I nominate "Pomegranate Blue" as Spurious Health Drink of the Year. And yes, it comes in a plastic bottle.

The label shows a picture of a pomegranate with a few blueberries lying artistically next to it. The name, like the label, combines those two fruits.

The motto at the bottom of the label: JUST A TAD SWEET.

Now, check out the ingredients:

Number one (after water) is *sugar*. Then comes grape juice *concentrate.*

Only then do we get pomegranate *concentrate.* Not real fruit..

There are no blueberries at all. The closest is second-to-last: "organic blueberry flavor." What is that? The chemically made taste of organic blueberries?

Oh yeah, the real kicker, the name of the drink company: HONEST ADE.

—> *Bend over pahdnah... sheh sheh dept:* The Chinese national language registry has added a new term: *duan bei.* It literally means "broke back." But the current meaning of the slang word is "male homosexual."

—> *Aw come on! dept: New York Metro* reports that the City Council wants to raise fines and jail penalties for guys who expose themselves in the subway. Fines would be raised from $500 to $1000. Maximum jail time goes from 90 days to a year. OK, that's not news.

What is news is the headline the newspaper used for this war against flesh-exposers: *STIFFER LAWS EYED FOR CITY FLASHERS*... Yowsah!

—> Kyle, my jailbird pal, sent me a clipping about Kansas City police who are investigating a 20-year-old who tried to flush her newborn kid down the toilet at McDonald's.

The woman was discovered when workers saw she didn't return from a restroom visit. They called the cops who discovered the flush. Unfortunately, the kid survived, and will grow up to mug you or invade some classroom with an AK47. Can you imagine entering the world that way? And then some Xtian is gonna say, *you are loved.*

—> Kyle also sent me info about Jack McClellan, a pedophile with the balls to call himself one. He has a website, http://www.stegl.info/, that tells about his likes and dislikes. He's never been convicted of a crime, but somehow that didn't stop a California court from issufrom playgrounds! A court action, for a website! Long live freedom of...

—> *Money from the war dept:* Not *that* war, but the right-wing-invented "War Against Christmas." The *American Family Association* brought in more than half a million dollars selling buttons and magnets reading "Merry Christmas: It's Worth Saying." The Rev. Jerry Fallwell's (R.I.T.) (Rest in Torment) *Liberty-Counsel* took in more than $300,000 pushing a "Help Save Christmas Action Pack." *The Alliance Defense Fund* sold a similar kit for $29 a pop. It consisted of two buttons and a document called "The Memo that Saved Christmas," supposedly legal advice for those who want more Christmas in public life. One thing missing, however: examples of government hostility toward Christmas. With so little go on, most organizations had to gripe about language used by privately owned stores and businesses. Pretty lame.

Oddly, none of these groups complained about the White House's 2006 holiday card, which did not once mention "Christmas."

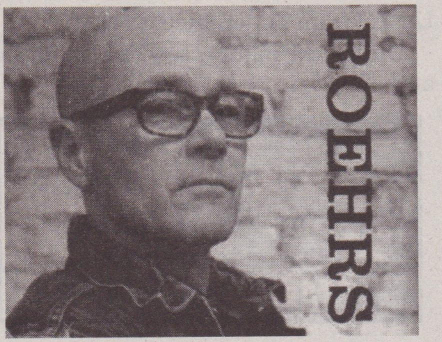
—> *Used to be called CHEAP dept:* These days everyone and his enterprise are being "ecological." 20 years ago, the same actions would have been called "cheap!" Some hotels participate in something called Project Planet. They write on a door tag: *"The Project Planet program is an effort of this hotel to protect the environment through conservation of water and decreased use of detergent. If you are staying more than one night, as part of the Project Planet program, we will launder your linens every three days."*

If that doesn't get you to feel good about sleeping in your own dirt, let 'em throw in the guilt! *"If you would prefer not to participate in this program, simply hang this card on the outside of your door and linens will be changed today."*

Umm, excuse me, Mr. Hotelman, if I'm "saving the planet" by not using water and detergent, what am I doing for you? How 'bout a discount, bub!

—> *But I can carry my sixshooter dept:* The *National Coalition against Censorship* reports that Boris Mills, a representative from Texas, the state with the most executions in America, removed two works of art from an exhibit in the Capitol Building in Austin. The Representative complained about the pieces, which showed a lynching and a man tied to an electric chair. He said they were "offensive." Maybe the rep needs to chill out. I know a pill that'll help him.

My War



Fuck yes! NUTS + BOLTS, Oakland, California's favorite skinheads have a new CD out! This long awaited new CD is called *We Don't Wanna Wake Up*, released on Funeral Records. The wait was well worth it! The new collection of songs taps directly into the working class ethic that is the backbone of skinhead pride. *We Don't Wanna Wake Up* clobbers you immediately with the first track, "I Believe." This powerful slice of blue-collar wisdom rings so true it will give you fucking chills! Read these words from the heart in "I Believe": "Never give in to them / Fight back / Always believe in what you do / Believe in yourself, believe in yourself / You've got to take your losses when they come to you / Never give in to them, stand proud, stand true." Yes sir!

The second song on this skinhead masterpiece is entitled, "This is Hell." This song cautions young punks and skins to "rule your time and all your judgment." Read some of the poignant lyrics in "This is Hell": "Live today, fuck tomorrow / Live your life how you fucking want to / Right your wrongs before you lose to them / Life and death are just illusions / Rule your time and all your judgments / Take it all in to your existence / Stuck between the damned and the blessed / Stuck between heaven and hell." Fuck yes! That song cuts to the quick with its no-nonsense assessment of life's struggles.

Song four is "Young, Reckless, Responsibly Insane," with Jagger rethinking youthful enthusiasm for life on the edge. In act two of song four, NUT + BOLTS reminds us that "They will crush your dreams if you let them." Read a snippet of the lyrics from "Young, Reckless": "You brought it down on me / This life of responsibility / Broken hearts and broken dreams / Is this the life you meant for me / Now I scream and now I fight / Now I try to live my life / It all comes down to me." Yes! Those words come from learning the lessons the hard way—with scraped up knuckles and some colorful bruises to show for your mistakes!

Song five, "Better Days," shows NUTS + BOLTS at their most introspective. Not unlike the song "Destiny," on the last NUTS + BOLTS CD, Jagger and company dissect the complex entrails of love like no other skinhead band. "Better Days" touches on the emotional investments, the unreciprocated love, the betrayal, and the scars that cause a broken-hearted lover to swear: "never let this happen to me again." Read a couple of lines from "Better Days"—a love song gone bitter and sour: "All the good times I'm remembering / Now I'm gone / And you'll never know / Just what you do, what you've done to me / Now I stand here broken hearted / Now I wonder why we started / Never let this happen to me again / Never fall this hard for a woman." That song leaves a bleak feeling of hopelessness when it comes to affairs of the heart!

Song number six is called "The Game Called Life." This tune emphasizes the self-reliance and integrity that NUTS + BOLTS touched on in the first track of this CD, "I Believe." Just as the TEMPLARS shout to the rooftops in their live shows, with their song "I Believe in Myself," "This Game Called Life" warns you not to let your life be controlled by others. Here's a sample of the lyrics: "It's my life better not forget it / Here we go / Life's hard, you said it / It's the way you live your life / That'll make you not regret it / You're in charge, no excuses / You're the only one / Who can tell you what to do / When to work, when to drink / When to fight, when to think." Fucking A!

Song number seven is "Cocodrie Catastrophe," lamenting the end of an era when skinhead rock ruled Kearny Street in San Francisco. The Cocodrie Bar at Broadway and Kearny showcased everyone of any import—THE TEMPLARS, BONE-CRUSHER, THE REDUCERS SF, THE BELTONES, THE RANDUMBS, THE DUCKY BOYS, SHOWCASE SHOWDOWN, THE VARUKERS, THE WORKIN' STIFFS, THE UNSEEN, THE STITCHES, THE BRUISERS, and many more.

Song number eight, "78:94" homes in on the disturbing priorities of the disenfranchised workers in our country. Read these uncomfortable comments: "Now I am fighting to take my life back from you / Regain my country and regain my sanity / Built by the common man now it's so far away / Working every night and day / Is that the American way / Fuck you – the same old story / Fuck you – different city / Fuck you – it's never easy / Fuck you – you can't take it away." That's a very good song!

Song nine, "The Whites of Your Lies," bemoans the corruption, deceit and blatant dishonesty our government has rewarded us with.

Song ten, "Nuts and Bolts," is a celebration of life for a band that wants to live each day to the fullest. Read the words to "Nuts and Bolts": "Nuts and bolts / Look at us what you see is what you get / A wild bunch of kids up to the test / This is Oakland style and Oakland poise / We're here to have our way and make some noise / You can feel our struggle and feel our pain / Now hear the words of a mad man's brain / With us five on stage we can't be beat / We're more than friends, we are family." Fuck yes!

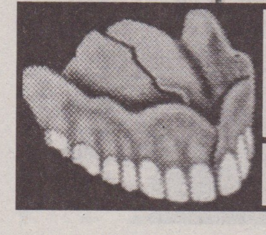
Song number eleven, "Never Forget," is a respectful tribute to Mr. Ernie Cortez of OBHC—a much loved friend and fellow musician who remains an inspiration and leading light for skinheads throughout the United States.

Song number twelve is "The Reducer." This song is delivered with buckets of venom, dedicated to an old musician and a band who no longer are relevant—who no longer represent the people who support working class music.

Song number thirteen is about living in the multi faceted city of Oakland—NUTS + BOLTS love their city!! Read some of NUTS + BOLTS' accolades for their hometown: "Oakland's got what I want / A liquor store on every block / Oakland I've made you mine / Car alarms going off in perfect time / Oakland's here for everyone / This broken town to call your own / Stray dogs, stray bums on my street / My front porch is where they sleep." Yes!

This CD is good from start to finish! NUTS + BOLTS have taken Northern California skinhead music to the next level! Get the new *We Don't Wanna Wake Up* CD from FuneralRecords.net!

Until next month, see you skinheads at the bar!



NOTHING EVER LASTS

CISSIE

Lately, a few people have asked me how I came to coordinate *Maximum Rocknroll*. Most people are surprised to discover that I have no prior zine experience and to be truthful, I am pretty astonished to be here too. I am grateful that the board at *MRR* eventually had enough faith in me to allow a tryout. Thankfully I'm learning the ropes quickly, and I don't think I've let down anyone yet.

Ultimately, I am incredibly stoked to be here and that might be an understatement. I have a stoic personality so I have a difficult time expressing the thrill of my newly bestowed position. What's funny is that Justin and I have been friends since '96 and we used to talk about making a fanzine. Neither of us ever got around to producing a zine but now we're running *Maximum Rocknroll*, wtf?!?! Like many people I've been reading *MRR* since I discovered its existence. Most people claim that the magazine sucked in the '90s but I've always felt that it was worth its cover price. The pages have always contained a wealth of information about punk—new and old, international, local, and domestic. On top of that, the magazine's unyielding stance towards independence is admirable. I wouldn't have come here if I didn't believe in the principals that have always guided this magazine.

That said, *Maximum Rocknroll* has always beared the brunt of naysayers. The mag has consistently kept some sort of reputation as being "PC" or "dogmatic." Personally I think these accusations are extreme. First of all, it's obvious that the people making these claims have never met the staff. If someone were to line up all of the *MRR* crew, they'd see that we are all pretty unique—we have diverse personalities, belief systems, and lifestyles. Not only are we unlike the rest of society but also we're different from one another. To label us all with one insult is unfair and uninformed. Second of all, as I stated before, *MRR* has remained fiercely independent and dedicated to underground punk rock for over 25 years—always flying in the face of adversity. I don't understand why certain people are so quick to condemn it. Even if you don't agree with a column or review or like all of the bands that are interviewed, to denounce the whole magazine is preposterous to me. Third of all, the magazine is based on the contributions that we receive. Punk is what you make it and so is *MRR*. How neat is that? Just so ya know I'd like to hear some constructive criticism. I don't want to hear "*MRR* sucks"—I am curious why people think it sucks.

Many people say that the internet has replaced *MRR* as a valuable resource for punk rock information. I honestly don't think they've been paying attention to the magazine. No single website on the internet is as vast in its coverage as *MRR*. Feel free to argue with me on this point. I guess an abundance of bands have Myspace pages but those are just glorified press sheets—Myspace is not a decent substitute for a magazine. I think we've lost some readers due to message boards but those contain no tangible information. Maybe people aren't interested in substance anymore. I guess most people just want a forum where they can mouth off. Conducting an interview for *MRR* (or anyone else) or writing a column or letter is too much work for them. *Terminal Boredom* is probably the best online punk magazine (www.terminal–boredom.com). I really enjoy reading it but its focus is really narrow—they mainly cover garage and weird, noisy punk with some exceptions (the current issue has a great interview with Gary Floyd). Aside from *Terminal Boredom,* I haven't seen any online fanzines that extensively cover new punk music. I can think of few cool archive spots and some decent blogs but nothing with an in-depth focus on current punk happenings.

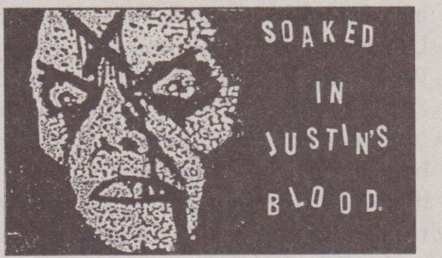
OK, enough bitching. I am completely aware that *MRR* has always had detractors and I expect this trend to continue. I know that the magazine is not perfect—nothing is. I just want to let anyone reading this know that I welcome critiques and dialogue. I don't expect everyone to like me or *MRR* but give us a little respect. Also, while were on the subject of print media being displaced by the internet…I want to recommend some other print fanzines that are worth your time. Check out *Distort, Z-Gun, Scam, Warning, Short Fast + Loud, Herpes, Mindless Mutant, Seven Inches to Freedom, Suburban Voice, Razorcake, Slug and Lettuce,* and *Cometbus. How Much Art Can You Take* and *Destroy What Bores You* need to put out new issues 'cos it's been a couple years. *Some Hope and Some Despair,* RIP. I know I'm forgetting something but seriously, get off the 'net and read some fanzines for a change.

*****

This month was by far the craziest month I've had at *MRR*. It was a flurry of activity. To start off the month my friends Hans and Logan drove all my belongings from Austin earning them the "friends of the year" award. Some fun hangouts occurred while they were here and I miss 'em. After that an industrious crew of *MRR* shitworkers helped relocate every single room of the magazine. Paul Curran, Jaime Hoy, Arwen, Carlos Necro, Chris, Justin, Martin, and I all worked together to get the place back in order. It was tiring, gruesome, and chaotic but I think the offices have greatly benefitted as a result of our efforts. The week after the shift, our headquarters hosted the year-end party. It was great to see all the staff hanging out together. A few new faces popped up that night too and hopefully I will continue to see all of you in the days to come. The rest of the month was filled up by work. Justin and I tackled an issue by ourselves for the first time, and more than I ever I have to give praise to Chris. To do all this work alone must have been excruciating. The nice thing about working with Justin is that even when we got delirious, we were able to clown around with one another. It must've been dreary to do it all alone. Anyway, it was a productive month and I anticipate many more like it. At least it's not boring…

*****

Playlist for the month: Skitkids-Besöket Vid Grubban CD, Skitkids/Nightmare-split EP, Skitkids-Onna For Pleasure LP, Skitkids-Välkomna Till Paradiset EP, Skitkids/Exhale-split EP, Skitkids-Skitfucked By the State LP



The Future (Ain't What It Used To Be)

Leeway fucking rules. I mean, look at the photos of Eddie Sutton in his knee-pads and Celtics jersey and the guitar player with his long hair and sweet bangs. Now, pair that up with a hardcore band from Astoria, Queens that wasn't afraid to add rapping parts, some faux-Ozzy wailing, a funk break, and heavy-ass chugging parts wrapped around a core of mid-period Anthrax, and you end up with two dynamite albums—1989's *Born to Expire* and 1991's *Desperate Measures.* While their greatness can never be squashed in my eyes, the 'Way also may very well be the impetus for some of the dreck that was passed off as hardcore in the early '90s and the yo-core and nu-metal to follow. Oh well. When I force people to listen to Leeway it seems to always be met with the same reaction. At first it's hysterical laughter and usually by the end of "Mark of the Squealer" they're begging for it to be turned off. You are either born with the gene that lets one be a Leeway fan or you're not. I don't think it's a taste one can acquire. Cue Layla's classic "I don't get it!" None of Leeway's records are in the *MRR* collection and I really wanna know if they were ever sent in for review or if they were sent packing during one of the great purges. If they were sent in I wish I could travel back to that moment when Tim Yo first dropped the needle on *Desperate Measures* and seen his expression. Shit would've been priceless.

While we're on the subject of NYHC, I recently scored a copy of Sick Of It All's *Blood, Sweat, and No Tears* after only having it on cassette for the last thirteen years…this record straight-up rips. It's kinda weird listening to a record after so long and noticing how simple and almost Discharge-esque a lot of their fast parts were. I remember how complex and crazy it sounded to my fifteen-year-old ears. Sick Of It All was the first show where I really remember feeling out of my element and scared to fucking death of my surroundings. I had been to many punk and hardcore shows before this but they were all mostly in my smallish hometown where I knew basically everyone there. Even when "the pit" got crazy at those shows, it never felt uncomfortable. On the other hand, my friends and I had driven to Boston for the Sick Of It All show, and it was the first show any of us had gone to in the city. There were some burly fucking dudes there that night. I remember watching from the side and zeroing in on my friend Hans just as this behemoth Tall Paul un-intentionally smacks Hans square in the mouth. It was almost like it happened in slow motion. Every fraction of a second of it registered in my mind.

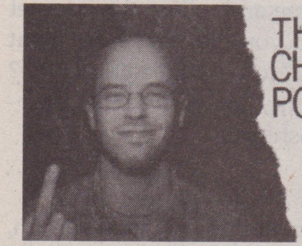
As weird as it sounds and as much as this might piss a lot of folks off, I kinda miss that element of fear that accompanied those early years of going to shows. It was thrilling and the adrenaline of it all was a big part of why I was so attracted to hardcore at first. Now, I know you're probably thinking that punk should be a place where everyone can be able to go and not feel threatened or unsafe—and I agree. That's not what I'm trying to say and I can only link it to the same reasons why people do things like bungee jumping or skydiving. And seriously, where's the fun of going to a show where everyone stands around with their arms crossed, talking about whatever the fuck it is that people who talk to other people at shows talk about, clapping when you're supposed to clap, and then going home and telling the internet how much fun you had and how great that show was. How is that a good time? "Clobberin' Time," even if you're sleeping, you're moshing.

* * *

As Cissie mentioned in her column, this was our first issue as a two-piece. Hubbsy is here to make sure we're don't do anything like run full-page nudes of Bruce Roehrs and shit, but for the most part we're on that iceberg and they've pushed us out to sea. Needless to say it's been time to show what I'm made of. The bouts of "chair mosh," tons of houseguests, and blasting the new Skitkids records were a great way to break up the workload. To everyone that had a hand in this issue I'd just like to give you all a huge thanks. This magazine is nothing without everyone's help. For the full thanks list, it's right next the Top-Tens on page three. Speaking of shitworkers and helping out, *Maximum Rocknroll* needs you! Yes, you. If you live in the Bay Area and have any interest in helping out with the month-to-month activities, don't hesitate to call or write us. If you live outside of the area and can help out with editing or layouts also get in touch! And as 2007 comes to a close I'd just like to say that I will do my best to make sure 2008 will be a great year for *MRR*. Woo hoo!

***

Here's what I listened to this month: SOIA *Blood, Sweat, and No Tears*, Judge *New York Crew*, The Hollies, the new Gauze CD, and Life's Blood. We also received some killer books this month like *Punk Is Dead, Punk Is Everything* which as most of you probably know already is the new one from the fine folks that brought us *Fucked Up And Photocopied*, the *Live At The Masque* photobook which I've only had a brief moment to look over, and the epic John Joseph autobiography *Evolution of a Cro-Magnon* which I am absolutely dying to read. I'm still looking for a copy of the Subculture *I Heard a Scream* LP. If you have one that you no longer need, get in touch. Also I'd just like to say Brace Belden, Max Retard and the Slapshot/Judge kitchen mosh crew '07. As always I can be found at Justin@maximumrocknroll.com



THREE CHORD POLITICS

chris hubbard

Layla already wrote about *Cleveland's Screaming* in her column but I wanted to mention it in mine as well. She brought over a DVD to the house so Justin, Cissie, and myself could watch it with her; I'm not sure if it's out yet or if she got an advance version from her roommate, who took part in the documentary. Compared with other films in the ever-growing field of late-'70s/early-'80s punk docs, *Cleveland's Screaming* is a pretty good one, falling somewhere in between the professional-level filmmaking of *Our Band Could Be Your Life* and the DIY-level of *Northwest Passage*. Personally, I was a little bummed by the excessive screen-time devoted to clips from a recent reunion show of old Clevo bands, but the surprising amount of high-quality original live footage was really impressive and more than made up for it.

As Layla mentioned, folks are mostly interested in what happened in Ohio in the '70s—and rightly so, what with the Electric Eels, Devo, Dead Boys, Pagans, Pere Ubu, and the like. I'm going to attempt to cover some of the bands from the first half of the next decade. Granted, I'm no expert, so, coupled with the fact that I'm writing this column in a hotel room in Waltham, Massachusetts and can't really do much fact-checking, I'll warn ya that there might be some inaccuracies. Regardless, here goes…

Back in the 1980s, Cleveland and Akron had their healthy share of hardcore bands. Zero Defex might be the most well known outside Ohio, probably due to their appearance on the *PEACE* comp. One of their three demos was officially released on vinyl not too long ago, and I seem to recall hearing that a second one would be reissued as well. Vocalist Jimi Imij was one of one of the most active members of the hardcore scene; he was later in the band Plasma Alliance, who put out a lone EP in the mid-'80s. The band PPG (which stood for, among other things, Pounds of Polluted Garbage) was also on the *PEACE* comp, and shared several members with Zero Defex. (In fact, one thing that was made apparent by *Cleveland's Screaming* was that seemingly all the bands had at least one or two people that were in other bands as well.)

The Agitated played some raging hardcore, influenced, according to them, by the Stooges, Black Flag, Negative Approach, and Discharge. Not bad! They never ended up releasing any records, only appearing on the classic *New Hope* compilation and some tape comps, but Smog Veil Records put out an EP in 2002 with a pretty killer, raw demo recording. The CD version comes with some extra live stuff. Both are probably still in print. They've got one of the best song titles from the era: "Almost Straight Edge." A great song too! The band only existed for about a year. Later, their singer joined the Plague, who stuck it out through the entire decade, playing straightforward, no-frills hardcore in a time when most bands had gone metal or rock. The Agitated's guitarist was also in the Offbeats, who, from the stuff I've heard, were less aggro hardcore and more basic, fast punk rock with some humorous overtones. The Offbeats actually stayed together for a while and released a number of records, starting with 1983's *Why Do You Hang Out?* EP.

The Guns were one of the better hardcore bands of the era, originally started as a studio-only side-project for two members of the Dark. The band first recorded a demo, with two of the songs kicking off the *New Hope* in fine, Flag-influenced fashion. Later, they acquired a third member, becoming somewhat more of a functioning unit—playing local shows and such. I remember hearing their unreleased 1984 LP recording a couple years ago and being pretty impressed. One of the original members died in the mid-'90s and I believe the other passed away recently.

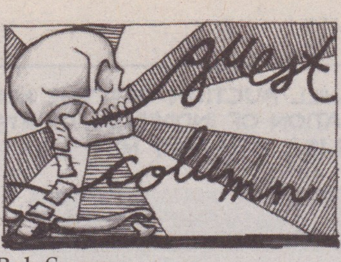
Other bands I know less about that existed at the time: the Defnics, No Parole, Positive Violence, Starvation Army, Urban Mutants, and the Idiot Savants. Most never released any records, but did appear on comps. The Defnics put out a single before breaking up and forming the Plague. Starvation Army were part of the original hardcore scene and were on the *New Hope* LP, but didn't have any of their own records come out until the mid-'80s after some line-up changes. I don't know what they sounded like at that point.

Some of the best early-'80s Cleveland-area bands were the ones that weren't exactly straightforward HC. The aforementioned Dark was formed by a bunch of *really* young kids who played discordant, abrasive HC with, uh, "dark" overtones, mixing faster, thrash-speed material with moody, mid-tempo songs. Grand Theft Audio released an excellent double-CD that includes an unreleased LP session and demo, comp, live, and radio tracks. Spike In Vain was one of the few bands at the time to actually release a record; the *Disease Is Relative* LP is somewhat of a minor classic in my opinion. With its ugly-but-great cover art depicting a crudely drawn mutant-like creature, it's a unique record, definitely towards the "artier" side of early-'80s American hardcore, but no less raging—though certainly more nuanced—than something like, say, Zero Defex's "Drop the A-Bomb on Me." The last track on the A-side opens with a funk beat and bassline, but all pretenses toward mainstream accessibility are ground to a screeching halt when the vocalist breaks into an extended ear-piercing scream. Fucking awesome! Their song "God on Drugs" is great as well…

Robert Griffin, who played in both the Dark and Spike In Vain, did a zine called *Scat Seven*, which morphed into Scat Records, noted for putting out some early Guided By Voices albums, as well as other Ohio-related stuff like the Electric Eels. Scat allegedly has plans for a Spike in Vain double-CD reissue, which I assume would include an unreleased second LP (that I've never heard). Hopefully that pans out. Scat also did a single for another early Cleveland band called Children's Crusade, who to my ears had more of a late-'70s New York vibe not so far away from Television or the Voidoids. Children's Crusade was a duo with two original members of Starvation Army, one of whom later played in Death of Samantha and GBV. Their track on the compilation *They Pelted Us With Rocks and Garbage* (also featuring the Dark, the Guns, Spike in Vain, and the Offbeats) comes from a 1984 cassette demo; I'd love to hear more of this band, so if anyone can hook me up with a recording, please get in touch!

That's it for now…for a ton more information on Cleveland-area bands from all eras, I'd highly suggest checking out the ClePunk website (www.clepunk.com), as well as Jimi Imij's site on Ohio punk (www.ohms.nu—click the link for the "old OHMS site"). Also, I'd recommend keeping an eye out for the *Cleveland's Screaming* documentary if you dig early-'80s USHC.

I can be reached at: chris@maximumrocknroll.com



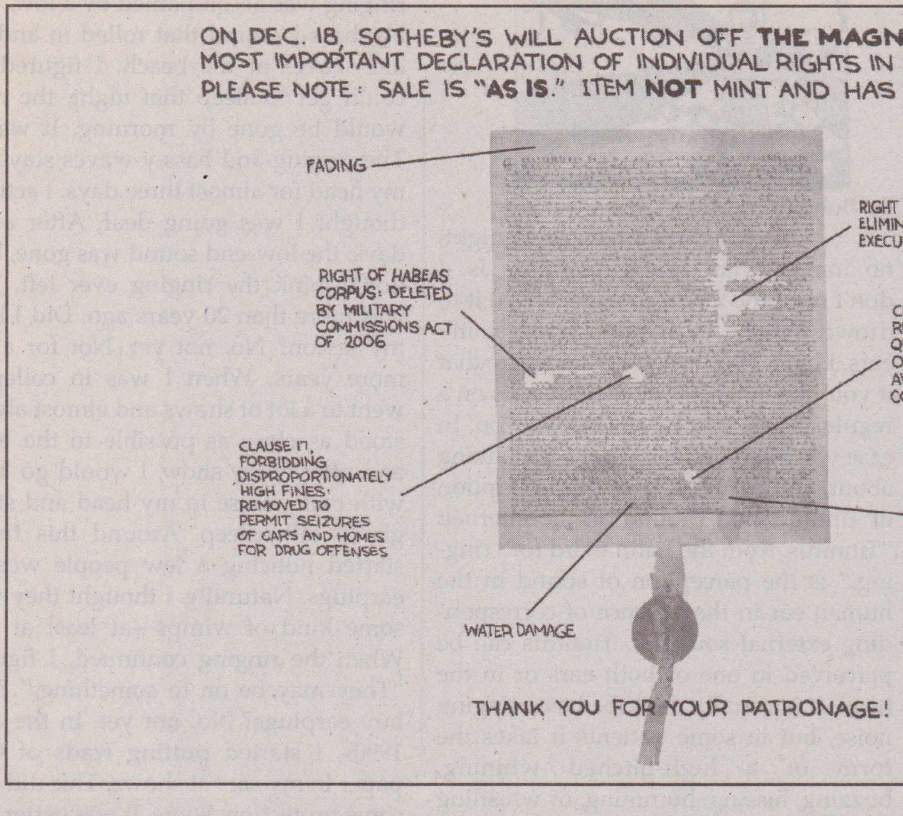
By Bob Suren

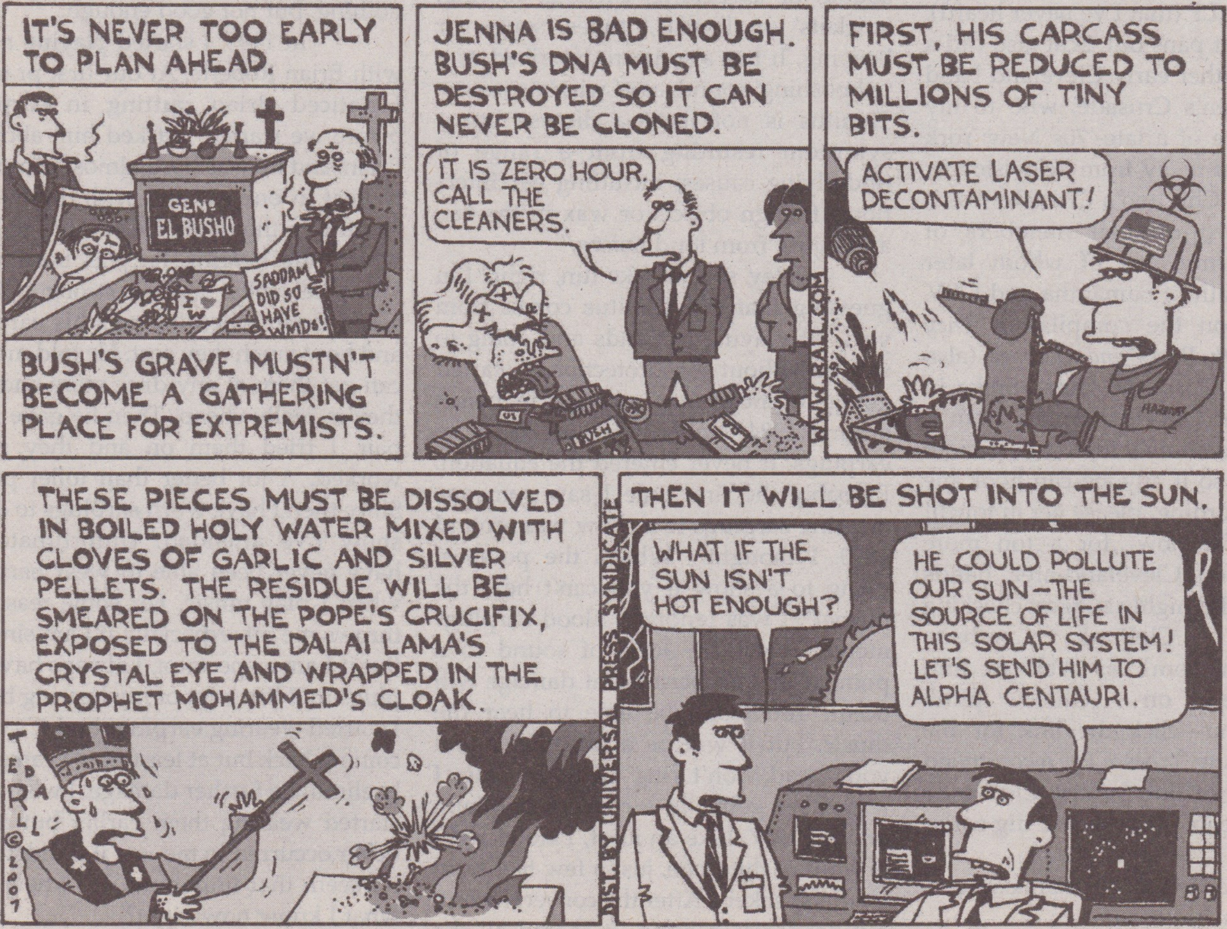
I sleep with a fan on every night, no matter what the temperature is. I don't need the fan to cool me. I need it to drown out the incessant ringing in my ears. I have Tinnitus and chances are that if you play music or attend concerts on a regular basis, you have Tinnitus, too. In case you have no idea what I am talking about, you're lucky. Here's a description of Tinnitus that I found on the internet: "Tinnitus, from the Latin word for "ringing," is the perception of sound in the human ear in the absence of corresponding external sound(s). Tinnitus can be perceived in one or both ears or in the head. It is usually described as a ringing noise, but in some patients it takes the form of a high-pitched whining, buzzing, hissing, humming, or whistling sound, or as ticking, clicking, roaring, 'crickets' or 'locusts,' tunes, songs, or beeping. It has also been described as a 'whooshing' sound, as of wind or waves. Tinnitus is not itself a disease but a symptom resulting from a range of underlying causes, including ear infections, foreign objects or wax in the ear, and injury from loud noises."

Hey, sounds like fun, right? I'm guessing that my Tinnitus comes from years of playing in bands and going to shows without ear protection. I started going to shows and playing in bands around 1984. Nobody in the '80s wore earplugs. It never entered the equation. Probably the first time I saw someone wearing earplugs to a show was around 1990. I thought, "What's the point of going to a show if you can't hear the music?" I was ignorant. Good earplugs merely lower the level of sound to a point where no permanent damage will occur. You'll still be able to hear the music, but it will be a lot quieter and your head won't ring all night long. I remember going to a concert in Miami around 1987. Like an idiot, I stood right in front of the stage, just a few feet from the PA speakers. After the concert let out, my head was roaring. It roared all the way home. I had ringing in my ears before, but never like this. This time the ringing was accompanied by a low, warbly, bass-y sound that rolled in and out like waves at the beach. I figured if I could get to sleep that night, the noise would be gone by morning. It wasn't. The ringing and bass-y waves stayed in my head for almost three days. I actually thought I was going deaf. After a few days, the low-end sound was gone, but I don't think the ringing ever left. That was more than 20 years ago. Did I learn my lesson? No, not yet. Not for a few more years. When I was in college, I went to a lot of shows and almost always stood as close as possible to the band, and after every show, I would go home with crazy noise in my head and struggle to fall asleep. Around this time I started noticing a few people wearing earplugs. Naturally, I thought they were some kind of wimps—at least at first. When the ringing continued, I figured, "They may be on to something." Did I buy earplugs? No, not yet. In the early 1990s, I started putting wads of toilet paper in my ears at shows. This did offer some protection. Some. It was better than nothing, but not good enough.

In 1993, I started playing music with Brian Roberts. At our first practice, I noticed Brian putting in earplugs before we started. I asked him about it. Brian said he was born almost completely deaf in one ear and with diminished hearing in the other. He wanted to keep what little hearing he was born with. Wow, he really made a strong point. I asked Brian where he gets his earplugs and how much they cost. He told me you can get them at any drug store and that they're really cheap. Then he gave me a pair. I tried them on and they really worked. A lot better than toilet paper! Since then I have worn earplugs to every show I've attended. Unfortunately, I have never been able to wear earplugs when I play music. For some reason, it throws me off, especially if I am singing. But if I am a spectator, I always have my plugs in. I lost a lot of my hearing before I started wearing earplugs and it's never coming back but at least now I can greatly eliminate further damage. I wish I had started wearing them earlier but it just never occurred to me—or if it did, it didn't seem that important. If I knew then what I know now, right?

contact me at: sndidea@ix.netcom.com

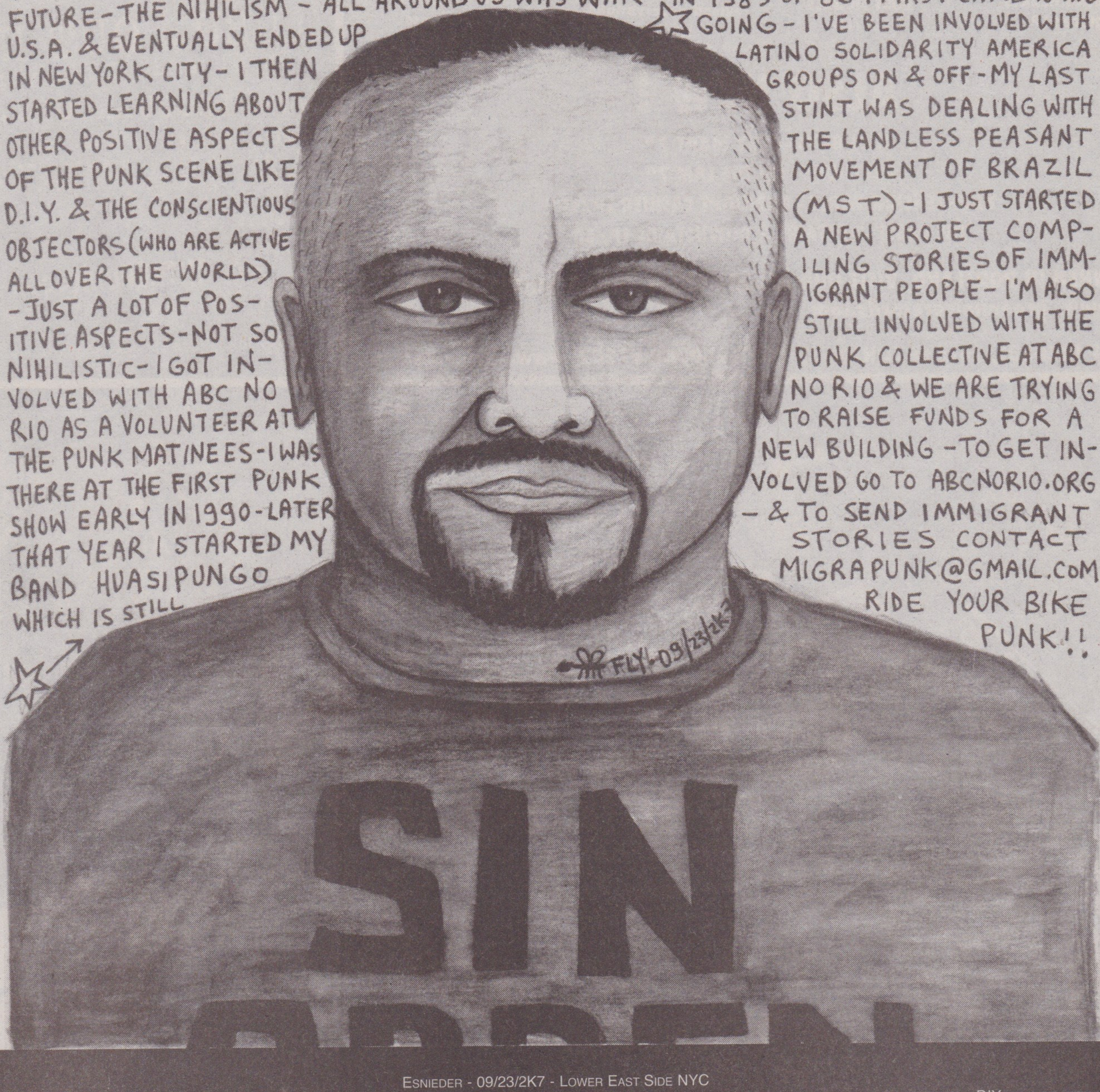

ON DEC. 18, SOTHEBY'S WILL AUCTION OFF THE MAGNA CARTA, THE MOST IMPORTANT DECLARATION OF INDIVIDUAL RIGHTS IN HISTORY. PLEASE NOTE: SALE IS "AS IS." ITEM NOT MINT AND HAS SUFFERED DAMAGE:
FADING
RIGHT TO DUE PROCESS: ELIMINATED BY SECRET EXECUTIVE ORDER
RIGHT OF HABEAS CORPUS: DELETED BY MILITARY COMMISSIONS ACT OF 2006
CLAUSE 45, REQUIRING RULERS TO APPOINT QUALIFIED GOVERNMENT OFFICIALS: NIBBLED AWAY BY RUMMY, CONDI AND BROWNIE
CLAUSE 17 FORBIDDING DISPROPORTIONATELY HIGH FINES: REMOVED TO PERMIT SEIZURES OF CARS AND HOMES FOR DRUG OFFENSES
CAT PEE, MAYBE
WATER DAMAGE
THANK YOU FOR YOUR PATRONAGE!
©2007 TED RALL
DISTRIBUTED BY UNIVERSAL PRESS SYNDICATE WWW.RALL.COM
12-15-07


IT'S NEVER TOO EARLY TO PLAN AHEAD.
GEN. EL BUSHO
SADDAM DID SO HAVE WMDS!
I ♥ W
BUSH'S GRAVE MUSTN'T BECOME A GATHERING PLACE FOR EXTREMISTS.
JENNA IS BAD ENOUGH. BUSH'S DNA MUST BE DESTROYED SO IT CAN NEVER BE CLONED.
IT IS ZERO HOUR. CALL THE CLEANERS.
BUSH
WWW.RALL.COM
FIRST, HIS CARCASS MUST BE REDUCED TO MILLIONS OF TINY BITS.
ACTIVATE LASER DECONTAMINANT!
THESE PIECES MUST BE DISSOLVED IN BOILED HOLY WATER MIXED WITH CLOVES OF GARLIC AND SILVER PELLETS. THE RESIDUE WILL BE SMEARED ON THE POPE'S CRUCIFIX, EXPOSED TO THE DALAI LAMA'S CRYSTAL EYE AND WRAPPED IN THE PROPHET MOHAMMED'S CLOAK.
TED RALL ©2007
DIST. BY UNIVERSAL PRESS SYNDICATE
THEN IT WILL BE SHOT INTO THE SUN.
WHAT IF THE SUN ISN'T HOT ENOUGH?
HE COULD POLLUTE OUR SUN—THE SOURCE OF LIFE IN THIS SOLAR SYSTEM! LET'S SEND HIM TO ALPHA CENTAURI.

12-10-07

PEOPS

MY PARENTS MET WHILE THEY WERE THROWING MOLOTOV COCKTAILS AT THE POLICE IN MEDELLIN - COLUMBIA - IT WAS A UNIVERSITY STRIKE IN THE MIDDLE OF THE 60'S - SO I WAS BORN TO TWO VERY RADICAL PARENTS & I DID MY GROWING UP IN MEDELLIN - I WAS LUCKY TO GET MY EDUCATION THERE BECAUSE IT IS MUCH BETTER THAN THE U.S. - I WAS ALSO LUCKY TO GO TO A STATE-RUN RADICAL HIGH SCHOOL - THERE WASN'T REALLY PUNK FOR US IT WAS MOSTLY METAL - THIS WAS IN THE EARLY 80'S - MY FIRST PUNKSHOW WAS IN '79 - WE HAD A LOT OF RADICAL METAL BANDS WHICH HAD REALLY GOOD POLITICS & THATS WHAT FIRST GOT ME INTO THE MUSIC SINCE I WAS COMING FROM A LEFT OF CENTRE BACKGROUND - BEFORE METAL I USED TO LISTEN TO POLITICAL FOLK MUSIC LIKE SOLEDAD BRAVO, VICTOR JARA, VIOLETA PARRA & THEN CAME METAL & THEN WE STARTED LISTENING TO THE FIRST BRITISH PUNK BANDS & WE WERE HOOKED - WE GOT OUR OWN BANDS THEN LIKE MIERDA (SHIT), RAXIS, P/E & MANY OTHERS - AS SOON AS THAT SCENE WAS EMERGING I HAD TO GET OUT OF THE COUNTRY - I THINK IF I HAD STAYED I WOULD NOT BE ALIVE - THE COUNTRY JUST BECAME VERY VIOLENT - ALL THAT VIOLENCE INFLUENCED THE PUNK SCENE & WE WERE REALLY STARTING TO ERUPT THAT IDEA OF NO FUTURE - THE NIHILISM - ALL AROUND US WAS WAR - IN 1985 OF 86 I FIRST CAME TO THE U.S.A. & EVENTUALLY ENDED UP IN NEW YORK CITY - I THEN STARTED LEARNING ABOUT OTHER POSITIVE ASPECTS OF THE PUNK SCENE LIKE D.I.Y. & THE CONSCIENTIOUS OBJECTORS (WHO ARE ACTIVE ALL OVER THE WORLD) - JUST A LOT OF POSITIVE ASPECTS - NOT SO NIHILISTIC - I GOT INVOLVED WITH ABC NO RIO AS A VOLUNTEER AT THE PUNK MATINEES - I WAS THERE AT THE FIRST PUNK SHOW EARLY IN 1990 - LATER THAT YEAR I STARTED MY BAND HUASIPUNGO WHICH IS STILL ☆ GOING - I'VE BEEN INVOLVED WITH LATINO SOLIDARITY AMERICA GROUPS ON & OFF - MY LAST STINT WAS DEALING WITH THE LANDLESS PEASANT MOVEMENT OF BRAZIL (MST) - I JUST STARTED A NEW PROJECT COMPILING STORIES OF IMMIGRANT PEOPLE - I'M ALSO STILL INVOLVED WITH THE PUNK COLLECTIVE AT ABC NO RIO & WE ARE TRYING TO RAISE FUNDS FOR A NEW BUILDING - TO GET INVOLVED GO TO ABCNORIO.ORG - & TO SEND IMMIGRANT STORIES CONTACT MIGRAPUNK@GMAIL.COM RIDE YOUR BIKE PUNK!!



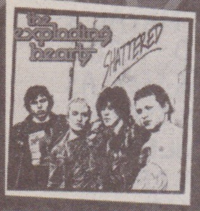
Esnieder - 09/23/2K7 - Lower East Side NYC

I met Esnieder in the very early 1990's at ABC NoRio where he remains part of the hard-working punk collective & also dedicates himself to punk DIY culture with his band Huasipungo & numerous zine projects - contact: esn36@hotmail.com - www.huasipungo.com - myspace.com/ huasipungo - myspace.com/migrapunk (a project to record the history of people who migrated, where are they, why they migrated & their experiences inside & out of the punk scene) - also - the New York institution known as ABC NoRio is in dire need of your support!! please go to: www.abcnorio.org to find out ways you can help & to put in your 2 cents!

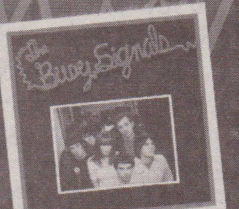
to contact Fly email: fly@bway.net (put MRR in the subject so I know its not spam) - or snail: Fly PO Box 1318 Cooper Stn NYC NY10276 USA

- Fly zines now available (cheap!) through www.microcosmpublishing.com

NEW FROM
DIRTNAP RECORDS


the exploding hearts
SHATTERED

EXPLODING HEARTS
shattered LP


The Busy Signals

BUSY SIGNALS
LP/CD

REVISIONS
revised observations
LP/CD
(members of observers and clorox girls)

RIFF RANDELLS
Doublecross

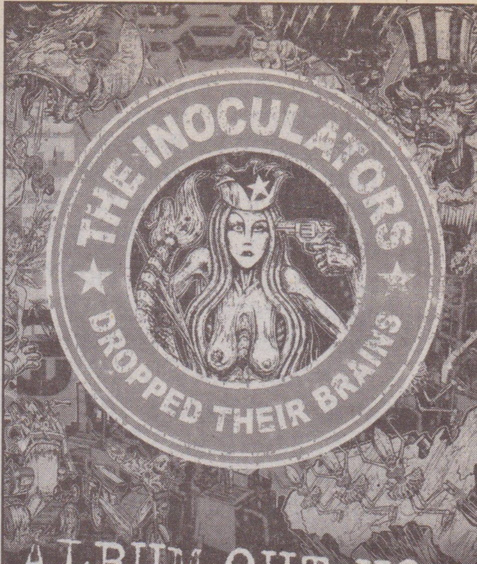
RIFF RANDELLS
double cross
CD

ALSO NEW !

NICE BOYS - VERY MARY 7"
REVISIONS - ON THE LAM 7"
HIGH TENSION WIRES - MIDNIGHT CASHIER LP/CD"
THE ERGS! - UPSTAIRS / DOWNSTAIRS LP/CD

WHEN IN PORTLAND, VISIT OUR RECORD STORE, GREEN NOISE RECORDS
www. greennoiserecords.com ENTIRE INVENTORY AVAILABLE ONLINE!

DIRTNAP RECORDS, 2615 SE CLINTON ST. PORTLAND, OR 97202 www. dirtnaprecs.com

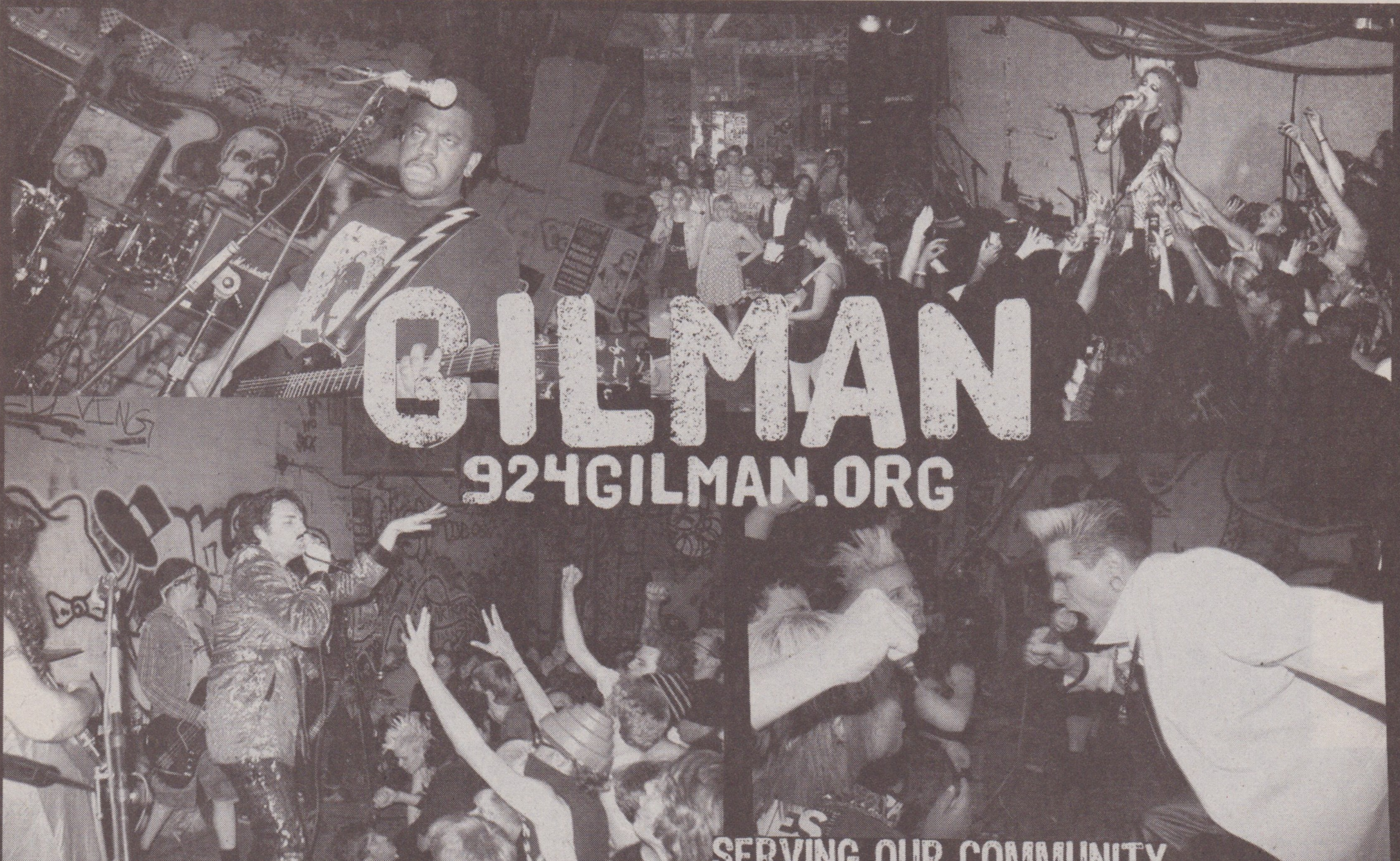

THE INOCULATORS
DROPPED THEIR BRAINS

ALBUM OUT NOW
on CD and GREEN vinyl

WWW.INOCULATORS.COM

AMP#42 "they attack a variety of punk styles with gusto, drawing freely on LEFTOVER CRACK, BAD RELIGION, BUZZCOCKS, CLASH...it really works...record should be a hit"(RK)

ALSO AVAILABLE AT:
WWW.INTERPUNK.COM
OR BY MAIL: CD/Green LP $8PPD
Lynch/Inoculators,
P.O. Box 352399, Los Angeles CA 90035


GILMAN
924GILMAN.ORG
SERVING OUR COMMUNITY
FOR OVER 20 YEARS
2007

MRR NEWS

MRR NEWS FOR ISSUE #297 COMPILED BY ARIEL CELESTE & JUSTIN BRIGGS

COLLECTING OF DETAILS ON TRAVELERS DOCUMENTED:

U.S. EFFORT MORE EXTENSIVE THAN PREVIOUSLY KNOWN

From an article by Ellen Nakashima of the Washington Post

The US government is collecting electronic records on the travel habits of millions of Americans who fly, drive or take cruises abroad, retaining data on the persons with whom they travel or plan to stay, the personal items they carry during their journeys, and even the books that travelers have carried, according to documents obtained by a group of civil liberties advocates and statements by government officials.

The personal travel records are meant to be stored for as long as 15 years, as part of the Department of Homeland Security's effort to assess the security threat posed by all travelers entering the country. Officials say the records, which are analyzed by the department's Automated Targeting System, help border officials distinguish potential terrorists from innocent people entering the country.

But new details about the information being retained suggest that the government is monitoring the personal habits of travelers more closely than it has previously acknowledged. The details were learned when a group of activists requested copies of official records on their own travel. Those records included a description of a book on marijuana that one of them carried and small flashlights bearing the symbol of a marijuana leaf.

The Automated Targeting System has been used to screen passengers since the mid-1990s, but the collection of data for it has been greatly expanded and automated since 2002, according to former DHS officials.

Officials yesterday defended the retention of highly personal data on travelers not involved in or linked to any violations of the law. But civil liberties advocates have alleged that the type of information preserved by the department raises alarms about the government's ability to intrude into the lives of ordinary people. The millions of travelers whose records are kept by the government are generally unaware of what their records say, and the government has not created an effective mechanism for reviewing the data and correcting any errors, activists said.

The activists alleged that the data collection effort, as carried out now, violates the Privacy Act, which bars the gathering of data related to Americans' exercise of their First Amendment rights, such as their choice of reading material or persons with whom to associate. They also expressed concern that such personal data could one day be used to impede their right to travel.

"The federal government is trying to build a surveillance society," said John Gilmore, a civil liberties activist in San Francisco whose records were requested by the Identity Project, an ad-hoc group of privacy advocates in California and Alaska. The government, he said, "may be doing it with the best or worst of intentions. . . . But the job of building a surveillance database and populating it with information about us is happening largely without our awareness and without our consent."

Gilmore's file, which he provided to The Washington Post, included a note from a Customs and Border Patrol officer that he carried the marijuana-related book "Drugs and Your Rights." "My first reaction was I kind of expected it," Gilmore said. "My second reaction was, that's illegal."

DHS officials said this week that the government is not interested in passengers' reading habits, that the program is transparent, and that it affords redress for travelers who are inappropriately stymied. "I flatly reject the premise that the department is interested in what travelers are reading," DHS spokesman Russ Knocke said. "We are completely uninterested in the latest Tom Clancy novel that the traveler may be reading."

But, Knocke said, "if there is some indication based upon the behavior or an item in the traveler's possession that leads the inspection officer to conclude there could be a possible violation of the law, it is the front-line officer's duty to further scrutinize the traveler." Once that happens, Knocke said, "it is not uncommon for the officer to document interactions with a traveler that merited additional scrutiny."

He said that he is not familiar with the file that mentions Gilmore's book about drug rights, but that generally "front-line officers have a duty to enforce all laws within our authority, for example, the counter-narcotics mission." Officers making a decision to admit someone at a port of entry have a duty to apply extra scrutiny if there is some indication of a violation of the law, he said.

The retention of information about Gilmore's book was first disclosed this week in Wired News. Details of how the ATS works were disclosed in a Federal Register notice last November. Although the screening has been in effect for more than a decade, data for the system in recent years have been collected by the government from more border points, and also provided by airlines — under U.S. government mandates—through direct electronic links that did not previously exist.

The DHS database generally includes "passenger name record" (PNR) information, as well as notes taken during secondary screenings of travelers. PNR data—often provided to airlines and other companies when reservations are made—routinely include names, addresses and credit-card information, as well as telephone and e-mail contact details, itineraries, hotel and rental car reservations, and even the type of bed requested in a hotel.

The records the Identity Project obtained confirmed that the government is receiving data directly from commercial reservation systems, such as Galileo and Sabre, but also showed that the data, in some cases, are more detailed than the information to which the airlines have access.

Ann Harrison, the communications director for a technology firm in Silicon Valley who was among those who obtained their personal files and provided them to The Post, said she was taken aback to see that her dossier contained data on her race and on a European flight that did not begin or end in the United States or connect to a

US-bound flight.

"It was surprising that they were gathering so much information without my knowledge on my travel activities, and it was distressing to me that this information was being gathered in violation of the law," she said.

James P. Harrison, director of the Identity Project and Ann Harrison's brother, obtained government records that contained another sister's phone number in Tokyo as an emergency contact. "So my sister's phone number ends up being in a government database," he said. "This is a lot more than just saying who you are, your date of birth."

Edward Hasbrouck, a civil liberties activist who was a travel agent for more than 15 years, said that his file contained coding that reflected his plan to fly with another individual. In fact, Hasbrouck wound up not flying with that person, but the record, which can be linked to the other passenger's name, remained in the system. "The Automated Targeting System," Hasbrouck alleged, "is the largest system of government dossiers of individual Americans' personal activities that the government has ever created."

He said that travel records are among the most potentially invasive of records because they can suggest links: They show who a traveler sat next to, where they stayed, when they left. "It's that lifetime log of everywhere you go that can be correlated with other people's movements that's most dangerous," he said. "If you sat next to someone once, that's a coincidence. If you sat next to them twice, that's a relationship."

Stewart Verdery, former first assistant secretary for policy and planning at DHS, said the data collected for ATS should be considered "an investigative tool, just the way we do with law enforcement, who take records of things for future purposes when they need to figure out where people came from, what they were carrying and who they are associated with. That type of information is extremely valuable when you're trying to thread together a plot or you're trying to clean up after an attack."

Homeland Security Secretary Michael Chertoff in August 2006 said that "if we learned anything from Sept. 11, 2001, it is that we need to be better at connecting the dots of terrorist-related information. After Sept. 11, we used credit-card and telephone records to identify those linked with the hijackers. But wouldn't it be better to identify such connections before a hijacker boards a plane?" Chertoff said that comparing PNR data with intelligence on terrorists lets the government "identify unknown threats for additional screening" and helps avoid "inconvenient screening of low-risk travelers."

Knocke, the DHS spokesman, added that the program is not used to determine "guilt by association." He said the DHS has created a program called DHS Trip to provide redress for travelers who faced screening problems at ports of entry.

But DHS Trip does not allow a traveler to challenge an agency decision in court, said David Sobel, senior counsel with the Electronic Frontier Foundation, which has sued the DHS over information concerning the policy underlying the ATS. Because the system is exempted from certain Privacy Act requirements, including the right to "contest the content of the record," a traveler has no ability to correct erroneous information, Sobel said.

Zakariya Reed, a Toledo firefighter, said in an interview that he has been detained at least seven times at the Michigan border since fall 2006. Twice, he said, he was questioned by border officials about "politically charged" opinion pieces he had published in his local newspaper. The essays were critical of U.S. policy in the Middle East, he said. Once, during a secondary interview, he said, "they had them printed out on the table in front of me."

FAIR USE STATEMENT:
This Magazine contains copyrighted material the use of which has not always been specifically authorized by the copyright owner. We are making such material available in our efforts to advance understanding of environmental, political, economic and social justice issues, etc. We believe this constitutes a 'fair use' of any such copyrighted material as provided for in section 107 of the US Copyright Law. In accordance with Title 17 U.S.C. Section 107, the material is distributed without any profit to those who have expressed prior interest in recieving the included information for research and educational purposes.

CHAVISTAS OPEN FIRE

From an article on anarchistnews.org

Masked gunmen opened fire on student protestors in Caracas, Venezuela, who were returning from a protest against President Hugo Chavez's proposed Constitutional reforms. Thousands of students marched on the Supreme Court protesting the reforms, which Chavez proposes to pass by referendum and critics say consolidate executive powers, giving the President control of the Central Bank, abolishing presidential term limits, expanding state of emergency powers, and creating new provinces to be governed by centrally appointed officials. These authoritarian changes are paired with populist measures like reducing the voting age and decreasing the hours of the maximum work day.

After the protest, as students were returning to the Venezuela Central University (UCV), they were attacked by an armed group of Chavistas with gas grenades, knives, clubs, stones, and pistols. Anti-authoritarian students who had participated in the protest, though they lacked firearms and all but improvised weapons, counterattacked and forced the "pistoleros" to take refuge in a university building. Shortly after, a much larger group of armed Chavistas arrived on motorcycle to rescue the first group. In total, eight student protestors were injured.

Two of those injured are members of Venezuela's Anarchist Black Cross (ABC), a prisoner support group that opposes Chavez's dictatorial rule. They and other libertarian opponents of the Chavez regime have experienced heavy repression. One week earlier, police dispersed a major protest against the Constitutional reforms with water cannons and tear gas.

Very few leftwing media outlets have reported the attacks on the protestors. The corporate media continuously portray Chavez in a negative light, mainly on the basis of his socialist reforms, and the US has attempted to organize at least one coup attempt against Chavez, who himself originally tried to come to power in a military coup; thus many opponents of US imperialism raise Chavez to the stature of a popular hero, glossing over his authoritarian credentials, and repression of opponents. While the Chavez regime does face strong opposition from the country's business leaders, it has also been targeted by protests from students, anti-authoritarian groups, and indigenous peoples inhabiting the heavily exploited coal-producing regions. Similar habits of uncritical support for opponents of the superpower led to reduced and delayed recognition of state repression and abuses with the Sandinistas in Nicaragua and the Castro regime in Cuba.

S.F. TO HAVE GREENEST BUILDING CODES IN NATION

From a story in SF Chronicle

San Francisco is on track to having the country's most stringent environmentally friendly building standards after Mayor Gavin Newsom introduced a measure Wednesday that would drastically alter the city's building codes.

If the Board of Supervisors approves the legislation, new residential and commercial buildings in the city would be required to meet tough environmental guidelines, making San Francisco "the greenest large city in the United States of America," Newsom said.

I will sign it, fast track it," the mayor said Wednesday. "As far as I'm concerned, if you want to do business in San Francisco ... these are going to be the minimum requirements. Anyone who's got to process a permit should be on notice."

The ordinance would require that new residential buildings over 75 feet tall, new commercial buildings over 5,000 square feet and renovations on buildings over 25,000 square feet comply with stringent standards developed by the U.S. Green Building Council.

By 2012, new projects and renovations would be required to comply with the strictest levels of those standards known as Leadership in Energy and Environmental Design, or LEED. Last year, the city began fast-tracking permits for developers who voluntarily met the LEED standards.

In some respects, buildings are our legacy. They're our heritage," said Phil Williams, vice president of Webcor Builders, one of the city's largest private builders, and chairman of the city task force that earlier this year recommended the new building requirements. "Buildings last 50, 75, 100, 150 years, and they don't get better once they're done. We thought it was extremely important for us to make an impact now, not just for our own lives but (for) the next generation of San Franciscans."

The new standards, if implemented, would affect new buildings subject to permit approval beginning next year.

Newly constructed city government buildings already are required to meet the green standards, which include using natural lighting, solar power, low-flow water fixtures and nontoxic paints.

City officials estimate the new rules could reduce carbon dioxide emissions in the city by 60,000 tons and save 220,000 megawatt hours of power by 2012.

If you're going to get serious about the environment ...we have to get serious about the operation of these buildings and the construction and the design elements," Newsom said.

OIL SPILL SHIP IS FREE TO LEAVE

From an article in SF Chronicle

Coast Guard approved, the container ship Cosco Busan, which ran into the Bay Bridge on Nov. 7, has set sail from San Francisco Bay for South Korea. The accident tore a 230-foot gash in the port side of the ship and punctured fuel tanks, releasing 58,000 gallons of bunker fuel oil. Shorelines around the bay and beaches from Pacifica to Point Reyes were smeared with oil and about 2,000 birds and other sea creatures were killed. The damage to the Cosco Busan was temporarily repaired in about three weeks, and the vessel's hull cleaned of oil.

Several lawsuits have been filed against the ship and its owner, Regal Stone, Ltd. of Hong Kong and the Coast Guard had slapped a customs hold on the ship. Proceedings against Capt. John Cota, the pilot who was in charge of navigation when the ship hit the bridge, continues. The State Board of Pilot Commissioners for San Francisco, San Pablo and Suisun Bays decided to hold a hearing—probably early next year—on whether to suspend or revoke Cota's license. Earlier this month, the commission received a series of charges—called accusations—against Cota, alleging that the accident was his fault.

The hearing will be held before an administrative law judge, who is yet to be selected. John Meadows, Cota's lawyer, asked for an extension of time to prepare a defense. Otherwise, under law, the case would have been decided by next month. The pilot commission agreed, but set no hearing schedule.

The Coast Guard has asked Cota to voluntarily deposit his federal merchant marine officer's license with the service on grounds he is not physically competent to maintain it. Cota, however, has turned his license in to his lawyer. According to Coast Guard spokesman Dan Dewell, the service has accepted this arrangement with the stipulation that Cota will not sail with the license. Cota, 60, has 26 years experience as a San Francisco bar pilot.

JAKKE KAAOS
1965 - 2007

Vocalist of seminal Finnish punk band KAAOS died in his sleep on November 28th. He will be sorely missed.

R. I. P.

CRACKDOWN ON MIGRANT ORGANIZERS IN SOUTH KOREA

From Indymedia.org

On November 27th, three officers from the Migrant Trade Union were arrested outside of their homes and work. As part of an overall intensification of the government's crackdown on undocumented migrants in Korea, the MTU leadership has been vigorously targeted. Since August of 2007, over twenty members and officers have been seized by authorities. Around one million foreigners reside in South Korea, with a reported 230,000 of them undocumented laborers. Lured by the prospects of realizing their "Korean Dream", the number of migrant workers in Korea continues to grow. As the government's migrant policy has proven unable to provide legal solutions, it has resorted to brutal arrests and deportations.

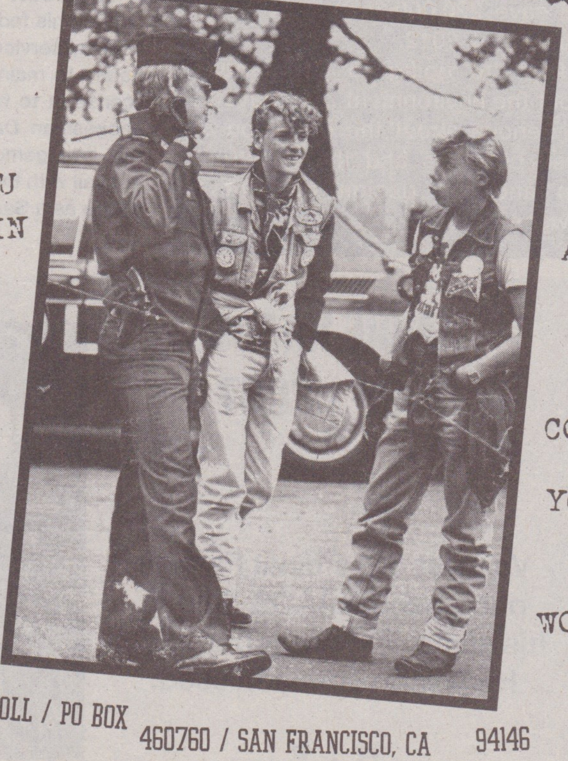
On the morning of November 27th, MTU President Kajiman and Vice President Raju, both Nepalese, and General Secretary Masum from Bangladesh, were separately ambushed by immigration agents outside their respective homes and workplace. After initially protesting, they were arrested by force. They had reportedly been under thorough surveillance for a period of time, to the extent that agents knew the kind of medication Masum took. Soon after all three men were sent to a detention center in Cheongju, Northern Choongjeong Provence, south of the capital Seoul.

The current conditions faced by labor in general in korea is restrictive and oppressive, but especially so for migrant workers who have no rights as citizens and face huge obstacles for organizing. This latest arrest succeeded in eliminating the union's entire executive leadership. Despite international criticism of its migrant worker policy, the Korean government seems determined to protect industry's ability to exploit migrant labor by denying migrant's the ability to organize for basic rights. The new migrant labor policy Employment Permit System (EPS), enacted in 2004, encourages illegality and results in a virtual slave system. According to the new law, migrant workers can work in South Korea for only three years and for only one employer. Unable to change their work place, the employer has complete control over the wages and working conditions. Workers who wish to avoid a dangerous or exploitative workplace find themselves criminalized.

ARE YOU OVER BEING A NARC YET?

MRR IS WHAT *YOU* MAKE IT!

SO, IF THERE'S SOMETHING YOU WANT TO SEE IN THESE PAGES, HIT THE STREETS AND MAKE IT HAPPEN!



INTERVIEW YOUR FAVORITE BAND, WRITE ABOUT WHAT"S GOING ON IN YOUR SCENE, SUBMIT GUEST COLUMNS, NEWS, OR ANYTHING YOU THINK THE PUNKS OF THE WORLD NEED TO KNOW ABOUT.

CALL OR WRITE WITH ANY QUESTIONS.

MAXIMUM ROCKNROLL / PO BOX 460760 / SAN FRANCISCO, CA 94146 OR MRR@MAXIMUMROCKNROLL.COM

www.MOHAWKRADIO.com

"The MohawkRadio Stream rocks the planet 24/7"

1,000's of Free MP3s
1,000's of Unsigned Bands
1,000's of Members

Be cool, everybodys doing it!

Killer underground artists and writers

Create a Profile
So easy even a hippy could do it!

- Upload pics
- Send Messages

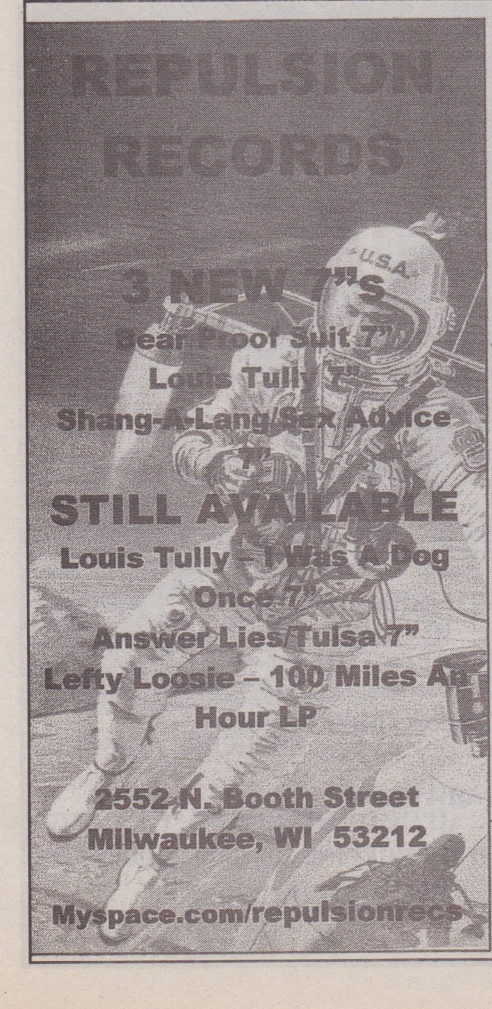
JOIN NOW!

www.MOHAWKRADIO.com

FREE! FREE! FREE! FREE! FREE!

Download 1000s of underground bands, FREE!

Come join our cool underground punk, scumbag rock, psychobilly, surf, oi, ska, goth hardcore communtiy, www.MohawkRadio.com



REPULSION RECORDS

3 NEW 7"s
Bear Proof Suit 7"
Louis Tully 7"
Shang-A-Lang/Sex Advice 7"

STILL AVAILABLE
Louis Tully – I Was A Dog Once 7"
Answer Lies/Tulsa 7"
Lefty Loosie – 100 Miles An Hour LP

2552 N. Booth Street
Milwaukee, WI 53212

Myspace.com/repulsionrecs

ADOLESCENTS
"Brats In Battalions"
Red & Clear Vinyl
Remastered
(Limited Edition 1000)

Motorcycle Boy
The Original Classic Album
Remastered plus 9 Rare and Unreleased Bonus Tracks
Produced By Sylvain Sylvain of The New York Dolls

D.I.
"Horse Bites Dog Cries"
Blue & White Vinyl
Remastered + A Bonus Track
(Limited Edition 1000)

Rhino 39: A Definitive Collection From L.A. Punk Pioneers. Deluxe 2CD Set. Includes a 16 page Booklet with Rare Photos, Flyers, Liner Notes and Enhanced Video. Rare and Unreleased Tracks.

"two decades later, this retrospective is perfect, with all five early songs, plus an unreleased 12-song 1980 LP—only two of which got rerecorded."
Jacks Top 40.
Big Takeover #60

HELLBILLYS
"Torture Garden"

KILLROY
25 Years in waiting.
A Collection of 15 Oi Classics & Punk Anthems.

The Bad Samaritans
"Re-gur-gi-tate"
13 Tracks of Blistering Hardcore Punk.
Their 3rd record on the Streets 3/20
Featuring members of Jugheads Revenge
US Tour on the way..

Coming Soon:

The Dickies "Idjit Savant" and "Dogs From The Hare That Bit Us"
2 Great records on 1 CD
The Mormons
"Statement Of No Statement"
In Stores NOW!!

All these titles Available at your Favorite Record Stores, Mp3 Sites and Online Stores..

Distributed By: Sounds of California, Revolver, Carrot Top, Hep Cat, Collectors Choice, Choke, Get Hip, Interpunk and Scratch (Canada).

NICKEL AND DIME RECORDS.
PURVEYORS OF FINE PUNK ROCK SINCE 19XX

www.myspace.com/nickelanddimerecords

www.nickelanddimerecords.com

P.O. BOX 410892
SAN FRANCISCO,
CA 94141-0892 USA
WWW.PRANKRECORDS.COM

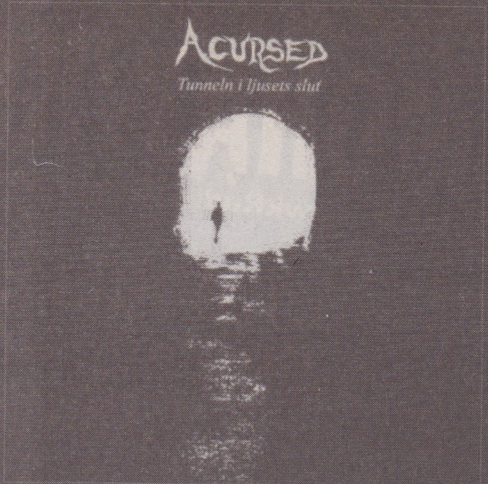
LP/ CD'S = $10 PPD 7"'S = $4 PPD U.S.A.
LP'S = $12 PPD CD'S = $11 PPD 7" =$5.50 PPD CANADA
WRITE FOR OTHER OVERSEAS RATES:
PRANKREC@MINDSPRING.COM

VISIT OUR EBAY STORE:
STORES.EBAY.COM/PRANK-RECORDS

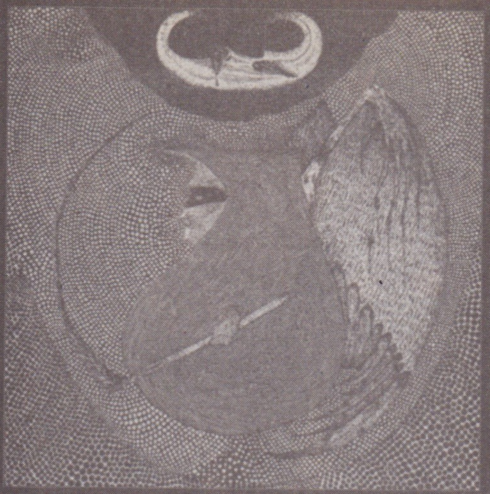
ALSO AVAILABLE FROM: SOUND IDEA, REVELATION, INTERPUNK, PROFANE EXISTENCE, 29 NORTH, STICKFIGURE, DR. STRANGE, BRICKWALL, HARDCORE HOLOCAUST,ETC

WHOLESALE FROM: EBULLITON, NO IDEA, REVOLVER USA, SUBTERRANEAN.

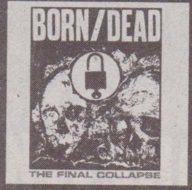
SEND A STAMP FOR COMPLETE CATALOG. WE HAVE A NEW ONE FINALLY!



ACURSED "TUNNELN I LJUSETS SLUT" LP/CD



IRON LUNG "SEXLESS//NO SEX" LP/CD



BORN/DEAD "THE FINAL COLLAPSE" LP/CD
New 7 song LP of point blank anarcho-punk Gatefold LP + 12 page booklet. Split colored vinyl for mailorder. Add $2 for US orders, $4 Canada, $6 Overseas

TALK IS POISON

TALK IS POISON "CONDENSED HUMANITY: THE PRANK EP'S" Complete singles collection. Re-mastered. Raging. Green vinyl for mailorder.

CHRIST ON PARADE "SOUNDS OF NATURE" LP
Collects the classic East bay Political punk band's 'Sounds of Nature" LP, 1st 7", Skaterock tracks and unreleased tracks.

WORLD BURNS TO DEATH

WORLD BURNS TO DEATH "CEASE TO EXIST" DVD, $16 PPD US, $17 CANADA, $20 WORLD

SIGNAL LOST

SIGNAL LOST "PROSTHETIC SCREAMS' LP/ CD
LIMITED GOLD VINYL FOR MAILORDER

BORN/DEAD ON TOUR IN AUSTRALIA/NEW ZEALAND JANUARY 2008
CHRIST ON PARADE JAPAN TOUR APRIL 2008

COMING SOON: PAINTBOX LP RE-ISSUES, WORLD BURNS TO DEATH NEW LP, PROTESS/SIGNAL LOST SPLIT EP

SUMMER 2007 ››››

WASTED TIME
"NO SHORE" E.P.
BRAND NEW SEVEN SONG 7" E.P.
RIPPING FAST AND VIOLENT HARDCORE..

GOVERNMENT WARNING
"ARRESTED"
FOUR SONG FOLLOW UP TO THEIR LP.
ADOLESCENTS MIXED WITH GANG GREEN AND RKL

TIME TO ESCAPE
E.P.
FIVE SONG 7 INCH OF NO B.S. DC HARDCORE IN THE VEIN OF G.I. MEETS THE FAITH

STILL AVAILABLE: 7 INCH EPs from CARDIAC ARREST, DEEP SLEEP, CLOAK/DAGGER, 86 MENTALITY, SET TO EXPLODE, AND MORE.

CHECK OUT THE GRAVE MISTAKE WEBSTORE FOR A HUGE SELECTION OF HARDCORE PUNK AND MORE NEW RECORDS IN CONSTANTLY ... CHEAP PRICES AND FAST SHIPPING ...

GRAVE MISTAKE RECORDS
P.O. BOX 12482 RICHMOND, VA 23241
GRAVEMISTAKERECORDS@GMAIL.COM
WWW.GRAVEMISTAKERECORDS.COM

RAZORCAKE RECORDS PRESENTS...

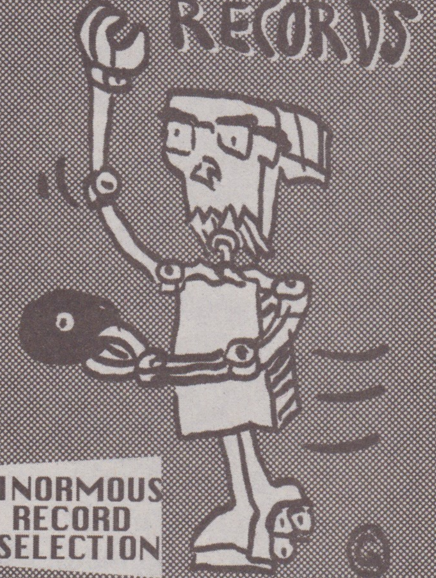
GOD EQUALS GENOCIDE

GOD EQUALS GENOCIDE
This World Is Wearin' Me Down 7"EP

Debut 6 song 7" of thrashy, poppy, political odes to alienation, frustration, and keeping it real. Contains members of Pangea and Harvest Moon Society. Hand stamped, 300 pressed.

Available for $4 at:
WWW.RAZORCAKE.ORG

GREEN NOISE RECORDS

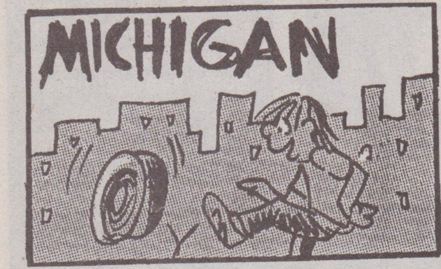


GINORMOUS RECORD SELECTION

PUNK/GARAGE ROCK
HARDCORE / & MORE

MAILORDER :
greennoiserecords.com
(FREE SHIPPING FOR ORDERS OVER $25!)

VISIT THE STORE ! :
2615 SE Clinton
Portland, OR 97202



Detroit/Windsor by the Ritalin Kid

This thing has been in the making for some time as I've been slacking horribly and I apologize for the wait. This is not your usual scene report; I have a rare perspective because of where I live globally. This report is going to cover two different cities in two different countries. May sound a bit strange, but if you live in the Midwest you know about the busiest border crossing in North America—Windsor (Ontario, Canada) and Detroit (Michigan, USA).

We'll start off on the Canadian side. Grab yourself a *2-4* (pronounced "two four") and let's get down to business, eh? The punk and hardcore scene went underground over the last many yearsas a result of pure boredom and spite for the way things had become. We'll start with one of my favourites (Canadian spelling), STCT (www.my-space.com/stmuthafuckinct) (Skate Today, Care Tomorrow, amongst other things). They finally broke out of the basement just over a year ago and are destroying every venue/party they play/attend! Their sound is a cross between the DAYGLOS and THE ACCUSED—how can you go wrong? A demo CD was released by them, and a full length, *Bad Ass Shit Vol.1*, will be out on Steeman Sounds (www.myspace.com/steemensound). Next up is another group of troublemakers known as DISCO ASSAULT (www.discoassault.net). Although they may not be as young as the above mentioned band, they're just as pissed off and the music shows it. They have been desbribed as *skinhead hardcore*—a mix of everything they love from early '80s-styled hardcore, classic Oi, and of course punk rock. Demo 2006 CDs are gone but check the website for current shit. They are currently recording and hope to have a 7" out in 2008. A possible split with STCT was mentioned, we're sure it'll rip. Up next we have local thrashers/kiddies SUBURBAN DECAY (www.myspace.com/sdpunx)—punk as fuck, fast as fuck. What else is there to say? Demo CD is out now on Steeman Sounds. A couple of other bands to mention that are breaking out are VERMIN (www.myspace.com/humanicidebitch) and the S.J.'s (locally known as the SK8JUNKIES). VERMIN has a killer punk/metal sound and is a band to watch out for whiles the S.J.'s plays *sk8* rock. Looking forward to seeing more of these guys…Also, members of a few other bands are creating more noise and call themselves SHREDDER (www.msypace.com/theshredderband). 4 WAYS TO DIE (www.myspace.com/fourwaystodie) is technically from London but are currently attending school here in Windsor and are a part of the scene. These guys play fast, punk influenced psychobilly, which sounds more punk than psychobilly. Two band that don't really fit in but are worth mentioning are HARD SELL and TON. I would describe HARD SELL as pissed of punk—it's more of a mid-tempo and technical style. TON has more of a rock feel to them. I kind of think of them as sounding like early HELMET. A couple of other honorable mentions are CORPROPHEMIA (tech metal), DEAD'S ELITE (tech metal), and DESTROY THY WILL (hard rock/metal). The scene here for music is comprised of a lot of new metal/tech metal/emo, and since that usually isn't my forte we'll leave off for now.

If you ever decide to play Windsor (most bands play Detroit or skip Windsor because in Canada, it's as far as you'll get before you get to the good ol' USA—and customs can be a bitch if you don't have the proper paperwork), I'll mention some places of interest to play and/or check out a show. First we have the Coach and Horses (www.myspace.com/thecoach_windsor) This place is a dingy bar in the basement of a two-story complex that has a bar on every floor. Most shows here are free and bands usually get paid by the amount of booze sold—which usually isn't a bad deal. The only downside is they cannot do all ages shows. That's one of the problems with our town is that venues aren't too receptive to the kids here. The Avalon Front is another great venue downtown (www.myspace.com/theavalonfront). A small little bar off the Ouellette strip (where all the drunk Americans hang out), they have the same problem as the Coach—no all ages shows. So you ask, where do you play an all ages show? That's a good question, because that's one of the struggles this city has had for years. A lot places will charge you to book a show (e.g., The Chubby Pickle, Mic Mac Park) which isn't necessarily a bad thing, but is not always feasible. The local skate park, Ian's Old Sk8 Park (www.myspace.com/iansoldskateshop) has been gracious enough to do the occasional show. Unfortunately, they have closed down and changed hands. I have a feeling there may be more shows upon their re-opening. Other than that there is a bar called Scores that has done some all ages shows. Not to talk shit, but our experience booking a show there was horrible. The guy who booked it was no longer

there when we showed up but two out of town bands were scheduled to play on a Thursday night. On top of that, they did not honor their agreement of which gave us a cut of the bar and the door—we got door money only. Then, after we made them a killing for a Thursday night they tried to squeeze more money out of us, paying the two bouncers, after problems with their shitty hardwood floor that was not properly secured. Needless to say, this place was shady. My point is that these guys don't give a fuck about the scene. Don't support them. In Windsor, there's not too much for venues, but if we somehow find a place the people will show up—it isn't like there is anything else to do here.

We'll cross the *slimey* river to Motor City USA—Detroit, Michigan. And let me tell you, it must be something in the water because the bands have been tearing things up and burning things down for years. Where do we start?

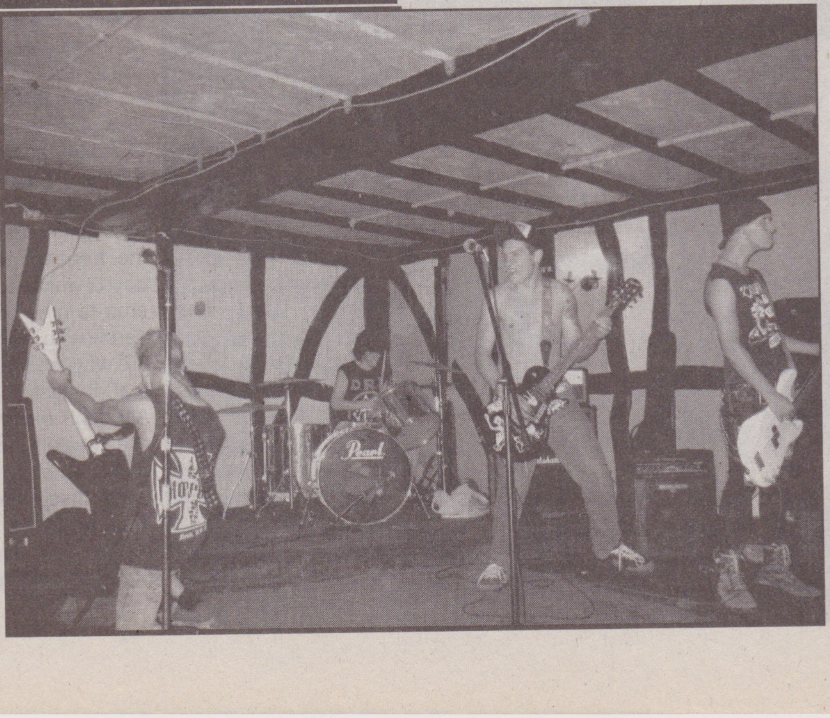
There is a lot to cover in this area and there will definitely be some holes here. First up I'll mention world travelers the BILL BONDSMEN (www.myspace.com/thebillbondsmen), who were kicked out of Europe in the spring of 2007 for playing their vicious style of what I will call the next generation of Midwest hardcore. They have a mix of old school hardcore with a sound that is distinctively their own. Make sure to check out their new, seven-song 12" out now under symbol: .—. | ..—.. | ... | ..—.. | | -.— —- ..- | .-. . | ..-. ..- -.-. -.- . -.. as well as their prior releases, which you can find more info about on their website. The BUMP N UGLIES (www.bumpnuglies.com) have been a favorite of mine for as long as I can remember. These guys are the kings of punk rock wrestling. Unfortunately they haven't played much lately due to almost every member having another band (BILL BONDSMEN, SPICK OF IT ALL, CASKET BASTARDS). To date they have two CDs and a bunch of 7"s (as well as comp tracks—the newest being on a tribute to ANTISEEN). Next up we have DEATH IN CUSTODY (www.myspace.com/deathincustody) who plays pissed off Detroit-style hardcore that has a mix of '80s era hardcore. They have recorded a split LP with Montreal's own HOLD A GRUDGE, set for release on Troika Records this spring, and will be re-entering the studio in May to record their first full-length CD on Insurgence, tentatively due out in July of 2008. Fresh out of the gates is DEAD FUCKIN SCENESTERS (www.myspace.com/deadfuckinscenesters), which consists of two members of DEATH IN CUSTODY—new, raw punk, Detroit style. While on the subject of hardcore, some of you may know that Detroit legends NEGATIVE APPROACH (www.myspace.com/negativeapproach) has done a couple of one-off shows. They have also released two DVD's entitled *Fair warning: Vols 1 & 2* with high quality video of classic shows, as well as their reunion show in Chicago over a year ago. EASY ACTION (www.easyaction.org) , John Brannon's current band, is still actively playing but not locally as far as I can tell. Watch for either band, destroying your town. One of Ann Arbor's best kept secrets, THE STATE (www.statenoillictions.com) has also gotten back together, and it sounds as though it's still 1983. Very much underrated back in their day, they still have their killer hardcore sound that they kept intact. Since getting back together they have recorded an album, GTA has re-released the 7" and a bunch of rare stuff on CD, plus a new split with FUCK THIS (from Grand Rapids), which should be available at the time of this printing. They will not disappoint. While on the subject of Detroit, we have a band from neighboring Ypsilanti and they calls themselves IN VADER (www.myspace.com/invadertunes). These guys have a killer sound that echoes the sound of BLACK FLAG before they went downhill.

From old to new we have some newer, harder sounder bands that will destroy you upon impact. First we have H8 INC (www.h8inc.com) who is not to be fucked with. These guys tear down establishments for fun! Their sound is hard and heavy hitting. Their third release is due out soon and they just got back from a tour with COLD AS LIFE. DOGZ OF WAR (www.mypsace.com/dogzofwar) has been yet another Detroit favorite in hardcore for some time now, and has a hard edge. These guys have been around for some time and are finishing up a full length due out some time too. They are currently working on a full length and plan to tour in the near future. Back on track we stumble into the gutters of the downtown Detroit scene and get PIRATE LAW (www.myspace.com/piratelaw) who is a bunch of loud, raw, crust-punkers that kill it. My only complaint is that I haven't seen a legit release—but that just makes you get off your lazy ass to check them out live! Their alter-ego REAPER (www.myspace.com/reaperawaits) plays straight up thrash/metal and it's the *fuckin* shit! They have a cassette demo out which you will probably never find and unfortunately, due to circumstances beyond their control, they may not play ever again. But, I shouldn't say never. In the same vein we get more noise and thrash from SHITFUCKER (www.myspace.com/shitfuckerpunk) who hasa distorted d-beat sound to them. They too have a demo cassette so far that I am aware of. Every time I see ANGUISH (www.myspace.com/anguishdetroit) I leave deafer than when I arrived (I'm pretty deaf) and more fulfilled with every show. These guys have a distorted metal/punk sound. It appears as though you won't be getting their demo tape (that's right, cassette here as well) because they're all gone. Another new band who is starting to play out is UDI (UNIDENTIFIED DRUNKEN INJURIES) (www.myspace.com/udidetroit). Fast loud punk rock played at breakneck speed that is right to the *fuckin'* point. I hear an ACCUSED influence here. I love this type of shit, and look forward to seeing more of it in the future. BLACK WHORE (www.myspace.com/blackwhoresucks) hails from good old Pontiac, Michigan. These guys play fast, hard, pissed off punk. They have a CD due out soon, maybe by the time this is in print. Beyond that, the future is unknown. Detroit fuckers THE RATFINKS (www.myspace.com/theratfinks) have a killer hard punk/oi sound. These guys leave you without beer yet thirsty for more. Live shows are out of hand! Their CD *Detroit Fuckers* is out now on Detroit Noise Records, and you won't be disappointed. Speaking of Detroit Noise, DETROIT 442 (www.myspace.com/detroitnoise) always seems to be somewhere in Europe touring. They too have a CD out on Detroit Noise (and are affiliated with the label) and play a rawer stripped down style of *puke rock*. Other raw and stripped down punk 'n' roll bands are SONS OF STRIPPERS (www.myspace.ccom/sonsofstrippers) and CAR CITY CALL

GIRLS (www.myspace.com/carcitycallgirls) who just ooze sex and rock 'n' roll. TOXIC SHOCK SYNDROME (www.myspace.com/toxicshocksyndrome4punx) is an all chick band (who would probably individually cut your toughest friend's balls off) and plays a brand of hard-gritty-bitch-punk. They leave menstrual blood dripping from the eardrums of the audience with songs that mostly detail wishes for you to kill yourself, fuck yourself, and make sure you remove your tampons once the cycle is finished. THE BEST IDEA EVER (www.myspaceoe.com/bestideaever) plays a silly style punk rock with a DESCENDENTS style pop sound to them. Back together is one of Detroit's most prolific underground DIY veteran anarcho hardcore punk bands from the '80s, ANTI-SOCIAL DEGENERATES (www.myspace.com/antisocialdegeneratesdetroit)—LP/CD is out entitled *From Chaos To Whenever!* on Obnoxious Records (www.myspace.com/obnoxiousrecordsot). Speaking of the '80s, A.L.D. (www.myspace.com/almightylumberjacksofdeath) has been back for some time now and picking up where they left off. The ALMIGHTY LUMBERJACKS OF DEATH still has it, belting out mid-to-fast tempo punk rock that you just can't get enough of! These guys are catchy as hell, discography CD released by Disconnected Records—make sure you pick it up! THE IMP VILLAINS (www.myspace.com/theimpvillains) from downriver plays a fast, crush style of hardcore thrash. This shit is fast and brutal. I ACCUSE (www.myspace.com/iaccuse) plays a modern version of '80s hardcore. At times it could be considered thrash due to the breakneck speed. These guys have out a split LP, 7"s, and a demo. Much along the same lines we have a new outfit by the name of THE DEATHSKIN RAZORS (www.myspace.com/cobracobracobra) who does their own justice to east side hardcore/thrash. We look forward to seeing more of these guys. GROW UP (www.myspace.com/growuphc) has the late '80s hardcore sound and their demo is out now! On a softer side (if there is such a thing) we have MALPRACTICE (www.myspace.com/malpracticenomad) who plays a fast, hard-hitting style of pop punk. (But not that new Fat Wreck Chords shit!) These guys have been at it for a while and have a couple of CDs as well as other releases. BOOTKNIFE (www.myspace.com/bootknife) comes from the same area and has a little bit of a harder edge. Their style of Detroit punk is greatly influenced by on-and-off-legends, THE GUTTERPUNX. THE SALS (www.myspace.com/thesals) also have a hard hitting melodic sound, similar to SOCIAL DISTORTIONS. They make you want to grab a cold one with the boys and reminisce about the good times. CASKET GASKET (www.myspace.com/casketgasket) is the *baddest motherfuckin'* band a-round, and they mean it. Tough, rough motherfuckers who don't play hardcore—just straight forward punk 'n' roll. AGGRO OR DIE (www.myspace.com/aggroordiemusic) represents downriver's skate punk scene. These guys shred musically and they skateboard as well. A self-released 7" is in the works, hopefully it will be out by the time you read this. Watch for an ensuing tour in the spring. THE RED SHIFT (www.myspace.com/theredshift) plays really catchy power pop. I'm a sucker for a good bands in this style. Their CD *Another Red Scare* is available through Interpunk. DON'T ASK (www.myspace.com/dontaskpunks) plays fast pop punk in the vein of older style Fat/Epitaph bands—before it turned to crap. THE DEWTONS (www.myspace.com/thedewtons) play a bubblegum style pop punk a la THE QUEERS or SCREECHING WEASEL. THE HAND ME DOWNS (www.myspace.com/thehandmedownsdetroit) are another pop punk band. I do admit, I'm not a fan of much of the genre but these guys seem to pull it off really well. SLAIN HUSSEINS is developing their own style of punk/metal/thrash. It's good to see the kids getting shit together and tearing shit up.

GENERAL BASTARD (www.myspace.com/generalbastard) I just can't figure out. They switch from anywhere from one-to-three members. The front man plays guitar while wearing an army uniform. He wears a mask so his identity is unknown. I haven't actually had a chance to check him out yet, but it appears he will be out on tour, so you should. THE AMINO ACIDS (www.myspace.com/theaminoacids) play a weird, fast, punk rock style of surf madness. No vocals—only sound clips, and guys wearing panty hose on their heads. These guys have been at this for as long as I can remember. They have plans to tour; make sure to check them out if they roll through your town. CASKET BASTARDS (www.myspace.com/the-casketbastards) is a collaboration of members from many different bands and backgrounds. They came together to play a classic, lo-fi style sound by doing covers of cult classics ranging from FRANKIE LAINE to THE SONICS. A full length CD is out now entitled *Hot Rod Ghoul Dance Party*. COUNTRY BOB & THE BLOODFARMERS (www.myspace.com/countrybobandthebloodfarmers) is another band that is defining their style in these parts—putting a twist on the Detroit sound. These guys manage to mix punk, psychobilly, and country all in one—sometimes sounding like Jello and THE DEAD KENNEDYS. CD entitled *I Cut Out Her Heart* is available through Interpunk. Speaking of psychobilly I have to mention THE KOFFIN KATS (www.myspace.com/koffinkats). The are becoming legends by themselves. They are not really considered a psychobilly band, but more of a punk band with a stand up bass. New album *Drunk in Daylight* and tour with NECROMATIX up and coming—most likely before this prints.

To the weirder side of Detroit we have HUMAN EYE (www.myspace.com/humaneyedetroit) whose live sets have been dropping jaws for years. Live shows consist of fucked up stage props and their music is damaged, art-infused punk rock. The name CHROME is thrown around a lot in reference to HUMAN EYE, but make sure to check them out for yourselves and make your own comparison. A couple 7"s are out, as well as a record on In the Red records. TYVEK (www.myspace.com/tyvekmusic) is a loud, raw, low-fi rock 'n' roll band. Double 7" out now. TERRIBLE TWOS (www.myspace.com/terribletwos) plays a fucked, punk rock synth sound similar to LOST SOUNDS or THE SCREAMERS. LEE MARVIN COMPUTER ARM (www.myspace.com/leemarvin) plays killer rock 'n' roll, Detroit style. They member's locale is split between here and Chicago. 7" is out on Cass records and limited to 500. And speaking of rock 'n' roll, the great Detroit punk band CINECYDE is still around belting out hits. It seems like they've been floating around in some form since the late '70s. You



may know the classics like "Rad-iation Sickness" and "Your draggin' Me Down." These guys helped create a classic Detroit sound that is one of a kind. Make sure you brush up on your Detroit history (www.myspace.com/cinecyde).

While California has MANIC HISPANIC we have our own Mexican gang of punk rockers who run by the name of SPICK OF IT ALL (www.myspace.com/spickofitall). Some redone classic shit here. Kind of a side project thing but they play a couple of times a year and it's something you have to see, trust me. And speaking of projects, there was a good one that I'm sure isn't happening anymore called FAST TIMES (www.myspace.com/fasttimesrules). They were a great acoustic two-piece. Not *punk,* but some pretty funny shit here—FAST TIMES consists of a couple of guys who have been involved in the scene for quite some time. And last but definitely not least we will mention DEMON SWEAT AND LORDS OF THE LEFT HAND. If you like any of DANZIG's stuff, after hearing these guys you'll know where his influence came from.

Even though many of us complain "there ain't nothing to do in Detroit anymore" (or insert Anytown, USA), I'll mention some places and venues to check out if you happen to be in the area. We'll start in beautiful Hamtramck, Mi. Located between Detroit and Highland Park. This 2.2 square mile city was known for its bootlegging of booze back in the '20s and '30s. There were 170+ liquor the middle of neighborhoods. This is a town with a lot of history, and where all the rockers live. Cheap living, lots of bars…the first being the The Painted Lady (www.myspace.com/paintedlady), which has your local bar atmosphere and brings in a wide variety of musical entertainment. Formerly known as Lili's 21 they have continued booking tons of great local and touring acts. Booking is done through the myspace page. Down the street we have the Belmont (www.myspace.com/thebelmont), which is another quaint bar that has been doing shows on and off for some time now. A little further down and up a couple streets is Small's (www.myspace.com/smallsbar), which has started to book some bigger acts. The bar and venue are two separate rooms and they pack in a few more than most *bar* size show. Paychecks is another one of the long time running bars in Hamtramck that continues to do occassional punk shows. If you pick up the NEGATIVE APPROACH *Fair Warning vol 1* you will see what this place looked like back in the '80s.

Outside of Hamtown, we will go into the city to a couple of long running hangouts. First off, we have Majestic Complex (www.majesticdetroit.com), which consists of the Majestic Theatre, Magic Stick, and Garden Bowl. Home of the oldest bowling alley this large complex can hold almost any-sized show. This is the *place to be*, and the trendy-ness has caused the price of beer to skyrocket. Lots of bigger shows are being held here. On a slightly bigger scale there is the very long running St. Andrews Hall. This venue hosts many medium-sized acts. This place has had some ups and downs for the last two decades, and lately there hasn't been a whole hell of a lot of shows here. Supposedly this place was up for sale and EMINEM was go-ing to buy it. Speaking of which, it should be noted that he first started his career in the Shelter, which is located in the basement of the hall. Onto smaller venues, we'll take a trip down Cass Ave to one of my all time favorite bars The Old Mi-ami . This place is always up and running, but it seems to go through spurts for punk shows. This vet bar is very hospitable and has hosted very many shows over the years. It's a lot like the *Cheers* punk bar. Not to far down the street is a former sports bar, the 2500 Club (www.myspace.com/2500clubdetroit). At one point they had a sports bar with an X thru it and "punk" written above it. These guys have been doing a number of shows sporadically for a few years. The Trumbull Plex is a great DIY house that holds shows in the garage. And when I say garage, it's more like they built an addition to house specifically for shows. Gigs here are usually $5, all ages, and BYOB. They've been doing more shows recently and the atmosphere is getting better. The Lagerhouse (www.lagerhousedetroit.com) went on hiatus for some time but is back. Located in Corktown by the old Tigers Stadium they started to book bands to keep things going after the stadium closed. And it has definitely worked because I have seen lots of good shows at the Lagerhouse. The Modern Exchange is a vintage clothing store located downriver that holds all ages shows in the back. I have yet to make it to one of their shows, but have heard many good things. If it's music your after check out the Record Graveyard in Hamtramck (tons on vinyl for nerds like me) and Car City Records in Roseville. There are a few more, but these are my favorites right now. The Internet has made it hard for these establishments to survive, so support your local vinyl outlet.

If you wish to find out more info and hear some Detroit tunes there are a couple of websites to check out. First, I will tell you about my favorite, known as the Detroit punk preservation (www.myspace.com/detroitpunkpreservation) This has a big archive of Detroit stuff from videos, mp3's, flyers, etc. Next up is Detroit Punk Net (www.myspace.com/detroitpunknet), which is not terribly in-depth but still really good. This page pays tribute to Detroit punk from 1977-1990. Last and definitely not least is the Detroit Punk Page (www.detroitpunkpage.org) operated by yours truly for the last 10+ years. Unfortunately, it has fallen out of date and needs an overhaul. In theory this site has a lot of info about Detroit punk from the past and present.

That's it for the scene report, which more or less has been a 2007 year-in-review of the Detroit/Windsor area. Sorry if I forgot a few things, I have another year to add. And who says there isn't anything going on in Detroit?

Disclaimer—please note: I have a concern with the frequent use of the word *hardcore* these days, which tends to describe anything from emo to new metal.Any reference in this article pertains to neither genre of music. Also, there are way too many MySpace references here but that is just the way things go these days. Although many people are not big fans of the site (myself included), its purpose serves well and is an easy way to hear and get info on any band these days. I'm sure most of you are already aware and hip to it anyway. The next report will probably include a bunch of Facebook references…

TEXAS
BONES '93

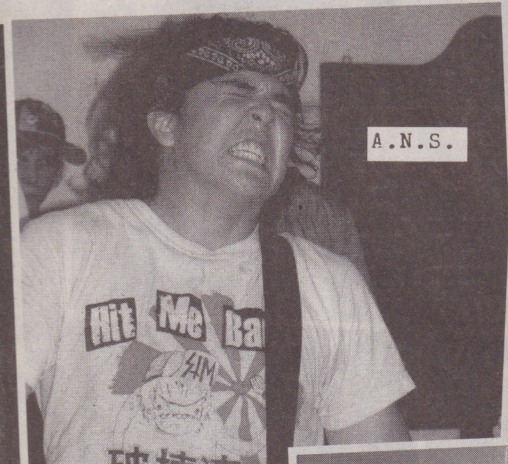
WHO GIVES A SHIT WHO SHOT JR!

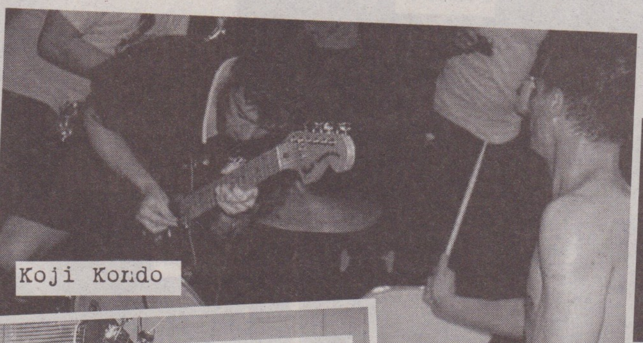
DALLAS/DENTON/FORT WORTH scene report

By Kenny Arrington

Welcome to my life! Texas is a huge state, the second biggest I believe, so I will cover just the Dallas, Fort Worth, and Denton area. There's a lot going on over here in the Lonestar State outside of these towns and in this age there are bands that we can never forget that came from Texas-MDC, DRI, BIG BOYS, VERBAL ABUSE and so many more. Well, let's get to the Dallas scene. Thus far the best place I found to play in Dallas is the Red Blood Club. It's a pretty good-sized bar and venue that has horror movie nights when there's no show. Bands that have played there include CAUSTIC CHRIST, WORLD BURNS TO DEATH, THE DWARVES, ANNIHILATION TIME, MUNICIPAL WASTE, MDC, AGENT ORANGE, ANS, and BLEACH BOYS. One thing that *weirded* me out was at the POISON IDEA and Youth Brigade show last night there were barricades. This was the first time they had them...the owner plays in DAMAGE CASE a *Punkcore* band and he may have erected them? Weird. The manager, Justin Powers, is a *bitchin'* dude and created the movie *Pot Zombies* that is now on Troma! The bands that I am aware of that hail from Dallas are UNIT 21 (total thrash/crust-attack and really rad dudes), TOLAR (D Beat), ALL THE WAY TO HELL AND BACK, TRIFLE TOWER (screammy hardcore), RAGOUSE BROS (ex-PC DEATH SQUAD and ex-RICIN...this is a new party band!!!), and TERF RATS (young punks, 15-years old, who have studied there shit...straight-forward hardcore). I don't know many other bands from Dallas. It seems to me that it's just a bunch of blue-hair-street punks.

Well, now we are at Denton, the town I live in and whose hills I enjoy skating everyday! This town is my favorite of all three; there's a lot going on all the time! One of the finest houses to play would be XDM (*"Xtreme Dudes Manor"*). Bands such as REAGAN SS, TOTAL ABUSE, RAW SEWER, UNIT 21, and KOJI KONDO, have played there. I run my record label Gnarly Slaughter records out of that house and do all my


A.N.S.


Koji Kondo

Bleach Boys

Teenage Cool Kids

Marked Men

screen-printing there. It's one of the best places for parties in Denton and where everyone *bro's down*-no kooks allowed! It's also the home to the singer and bass player of ANS-Chris Wall and Andy Messer-who have been booking DIY/all-ages shows at the house since they moved in. Dallas guitar player of STYIME also lives there and he would be the one to get in contact (469-556-2215) with for shows. There's another house that also has shows called the 715 Panhandle House. The dudes in TEENAGE COOL KIDS live there and I have gone to a few pretty neat shows there(CHRONIC SEIZURE and PARTY GARBAGE). There's a venue called Rubber Gloves, which is pretty nice but mostly big acts play there. However, there have been some rad punk bands like JAY REATARD, PEELANDER Z, MELT BANANA, CAPTURED BY ROBOTS and a few more. Kharma Cafe was a pretty cool shop-BLEACH BOYS played there. Unfortunately now it's shut down. Another venue that's totally *bitchin'* and still alive is J & Js Pizza. Get some pizza, beer and go see a rad show! You can contact my friend Lyle at (817-992-2349) for a show there.

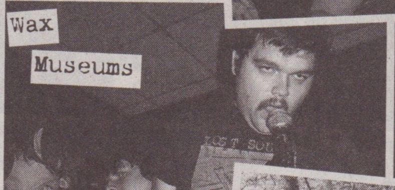
The bands in this town pretty much all shred. ANS are a group of thrashers that skate around all day, listen to *My War* and smoke pot...JFA-worship, it rules! BLEACH BOYS, we just *wanna* have some fun. STYMIE, this band rules...they really are the new SCREECHING WEASEL. No joke! A seven-inch will be out very soon on Gnarly Slaughter Records. MARKED MEN is a pretty good band filled with rock 'n' rollers. TEENAGE COOL KIDS is a very soothing band, very chill. WAX MUSEUMS are a pretty damn good garage punk band with lyrics such as "I eat vomit." RIVER BOAT GAMBALERS is an old but good punk rock band.

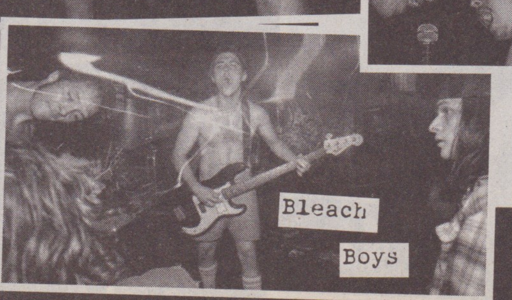
Last we have Fort Worth and its punk community at 1919 Hemphill run by a rad dude named Rikk. They have shows just about every week. There's a library there with a *fucking* skate ramp upstairs. There are a few rad dudes over there like Kenny "Goon." He does all the skating and will take you to any rad skate spot he knows! Get in touch by calling 817-247-9815. Some killer bands over there include: KOJI KONDO (crazy punk similar to THE DESCENDANTS but with more attitude), ANGRY BUSSNESS-MEN (punk with just drums and bass they sing about skateboarding and life), POOLS (band from Rockwall that always plays at 1919...mid-pace hardcore which is not my jam but really cool dudes). There are a few other bands but I'm not aware of all of them.

If you want to get in touch about Texas punk I will tell you all I know and make you a few mix tapes

Enjoy everybody!

Kenny Arrington
Gnarly Slaughter Records
1119 FRAME ST
DENTON, TX 76209





Wax Museums

Sound Idea Distribution
PO Box 3204
Brandon, FL 33509-3204

Phone (813) 653-2550 Fax (813) 653-2658
www.soundideadistribution.com
sndidea@ix.netcom.com

ORDERING INFORMATION

Minimum order is $10 or it will be returned.
U.S. cash, check or money order made payable to Bob Suren.
CREDIT CARDS: Call (813) 653-2550, 12-8 PM EST
PAY PAL: CALL or EMAIL before sending payment
US POSTAGE: NO CHARGE FOR MEDIA MAIL.
Add $4.60 if you choose PRIORITY MAIL.

OUTSIDE OF THE US: Add $5 each for the first two items and $1 for each additional item.

Please list alternatives or you may get a credit slip.
SORRY, WE NO LONGER HAVE PRINTED CATALOGS.

F "Four from '84" 7" $3 (FL punk legends, Burrito Recs)
Autopsia "Poder Represion" 7" $5 (Peru, 1985)
Citizens Patrol "Sick Routine" 7" $3.50
Ban This! "Creepy Crawl" 7" $5
Divisions Ruin "S/T" 7" $5
Final Conflict "Ashes To Ashes" CD $12
Gang Green "Pre-school" CD $12
Hey Girl "Spill Your Guts" LP $8.50
Nip Drivers "Destroy Whitey + Oh Blessed" CD $12
Reaction/Never ending Party 7" $3.50
Robocop 3 "If The Door Is Locked...7" $3.50
Trendy Bastard "One Side" 7" $3.50
Bad Reaction "Symptoms Of Youth" LP $8.50
C.O.P. "Ripperside" 7" $3.50 (Looks skatey!)
Ecoli "Rape" 7" $3.50
Nautical Hyperblast/Weedsteeler 7" $3.50
Pure Hell "Nose Addiction" CD $12
Acid Reflux "S/T" 7" $3.50 (No Way Records)
A.N.S. "The Process Of Stoking Out" LP $10
Destroy L.A. "Vandalize" 7" $3.50
Ghaddar/Panaceja 7" $3.50
Warkrime "Get Loose" LP $8.50 or CD $8.50
White York "S/T" 7" $3.50
Short Fast & Loud zine $18 $4
Murder Can Be Fun #20 $2 (Awesome as usual)
Profane Existence zine #54 with CD $5
Mob 47 "Karnvapen Attack" 7" $3.50
Traumatic "Punk Revenge" CD $12 (Italy)
Impact "80-87" CD $12 (Italy)
5# Braccio "Blackout A Torino" CD $12 (Italy 1982)
Declino "1982-85" LP $12 (Italy)
Dangerloves "Lipstick/So This Is Love" 7" $3.50
Out With A Bang "Love My Life" 7" $3.50
Shoot It Up "S/T" 7" $3.50 (on Fashionable Idiots)
Sinks "S/T" 7" $3.50 (on Fashionable Idiots)
OhShitThey'reGoingToKillUs "S/T" LP $8.50
Clint Maul "Ninguna Amplificacion" 7" $3.50
Ergs! "Blue" 7" $3.50 (Toxic Pop Records)
Bastard Sons Of The Apocalypse "React" 7" $3.50
Pozilga/O.B.N.I. 7" $3.50
Sahn Maru "Never Too Late" LP $10 or CD $10
Unidos Pelo Odio "Renascendo Das Cinzas" CD $12 (Brazil)
Comrades/Death Before Work 7" $5
Bastardass/All Gone Dead 7" $3.50
Bizarre X/Loaded For Bear CD $10
Flash Attacks "Revenge Of The Fruitflies" 7" $3.50
Kamikaze Noise 7" $3.50
Extinction Of Mankind "Northern Scum" LP $10 or CD $10
Extinction Of Mankind "Nightmare" LP $10 or CD $10
Sinergia "Biosarcofago" 7" $5 (Spain)
In Disgust/Sidetracked 7" $3.50
Lobotomia "S/T" CD $12 (Brazil)
This Ship Will Burn "Servant Of Servants" 7" $5
Fleshies "Baby" LP $8.50
Icons Of Filth "Onward Christian Soldiers" CD $12
Knifefight "Crisis" LP $10
Mouth Swen Shut "Doomed Future" LP $10
Street Trash "Into The Wasteland" LP $10
Belching Penguin "1985-1988 demos" 7" $3
Ataque Frontal "S/T" 7" $3
Cult Ritual "S/T" 7" $3 (Flag meets Poison Idea HC)
Death Sentence "Until The End Of The Sentence" CD $6
T-SHIRTS 120 designs, 6 sizes, 5 colors (See web page)
BUTTONS 205 designs, $1 each (See web page)

NOW IN OUR 15th YEAR OF BIZ.
Big thanks to all of our supporters!
And be sure to visit the Sound Idea Store
113-H East Brandon Blvd in beautiful Brandon
Open 7 days — noon til 8 PM
USE THE PO BOX FOR ORDERING!
STORES: ASK FOR WHOLESALE RATES!
BUY *MRR* DIRECT FROM SOUND IDEA!
BURRITO RECORDS are manufactured and distributed by Sound Idea. Get in touch for trades!

WRENCH ★ RECORDS

ON THE WRENCH LABEL:

TITLE:	PRICE:
CRISPY NUTS Will 7" (few copies only)	£2.50
HENRY FIAT'S OPEN SORE Patmos Or Bust 7"	£2.25
LOUDMOUTHS / HOT ROD HONEYS Split 7"	£2.00
RANCID HELL SPAWN Gastro Boy 7" (last few)	£2.75
RANCID HELL SPAWN Teenage Lard 7"	£2.00
RANCID HELL SPAWN Scalpel Party CD	£6.95
REAL LOSERS Go Nutzoid! 7" (last few)	£2.25
REAL LOSERS Time To Lose CD	£6.95
SAVAGE MALIGNANT Lucky 7 7" (last few!!)	£2.75
SEXUAL ABOMINATIONS R'n'r Meat Hook 7"	£2.00
SUPERHELICOPTER LTD. Indicted 7"	£2.25
TRONICS What's The Hubub Bub CD	£6.95

ON OTHER LABELS:

TITLE:	PRICE:
ADAM WEST - Scandinavian Tour 7"	£2.75
CLOROX GIRLS - Double Mao 7"	£2.95
CONTAMINATORS - No Friends 7"	£2.95
DIRTY, THE - Cinnamon 7"	£2.75
EXCITERS, THEE - Dial E For Excitement 7"	£2.75
LYRES - Don't Give It Up Now 7"	£2.75
MAKEOUTS - Worst Band Ever 7"	£2.95
MANHATTAN LOVE SUICIDES - Kick It Back 7"	£2.75
MANHATTAN LOVE SUICIDES - Keep It Coming 7"	£2.75
MARY'S KIDS - Destroy 7"	£2.75
PRISCILLAS - Superhero 7"	£2.75
REAL LOSERS - Gimme Action 7"	£2.75
REAL LOSERS / ILLEGAL MOVERS Split 7"	£2.75
SICK-E'S - Whispers 7"	£2.95

POSTAGE RATES FOR 7" EPs: UK: First copy £1, 20p each extra. Europe: £1.60 first copy, 40p each extra. USA and rest of world: £2.10 first copy, 75p each extra.

POSTAGE RATES FOR CDs: UK: First copy £1, 20p each extra. Europe: £1.80 first copy, 50p each extra. USA and rest of world: £2.60 first copy, £1.40 each extra.

UK Customers- pay by UK Cheque/P.O. payable to Wrench Records. Credit Card orders accepted by PAYPAL (www.paypal.com) – send your payment to **mail@wrench.org**.

**WRENCH RECORDS, PO BOX 52638,
LONDON N7 8YD, ENGLAND**
Email: mail@wrench.org
Web site & online catalog: www.wrench.org

ACTS OF SEDITION

WHAT'S HERE

ACTS OF SEDITION 12" (PSR1): Combines our side of the out of print Bafabegiya split, and with our out of print first seven inch onto one convenient piece of plastic. Full color cover and 20 page booklet. Post paid cost: US $11, CAN/MEX $13, WORLD $16. Penguin Suit Records: PO BOX 22083 Oakland, CA 94623. More info: email bass@actsofsedition.com

CROWN VICTORIA EP: Newest Material. Six song seven inch on Bloodtown Records. $4 plus shipping. Visit www.bloodtownrecords.com or contact bloodtownrecords@yahoo.com for more info.

WHAT'S COMING

SPLIT SEVEN INCH WITH SADVILLE: Who knows what will come of this unholy combo of us Oakland weirdos and those Tennessee scoundrels? You shall soon see. Visit www.inkblotrecords.com for more info.

SPLIT SEVEN INCH WITH SURRENDER: We may not sound too much like the bay area's raddest (and only?) peace punk band, but we all wear black (mostly) and love to sing about this failing world we live in. Here comes the inevitable split record!

FULL LENGTH: Whenever we finish it. We're writing songs as fast as we fucking can!!!

WEST-MIDWEST-CANADA TOUR: APRIL 2008: GET READY!!!
Get funky on the web at www.actsofsedition.com !

Send hate mail and bombs to those damn commies at PO BOX 22083, Oakland, CA 94623, USA

INDEPENDENT MANUFACTURING FOR THE INDEPENDENT COMMUNITY.

POSTERS

500 FULL COLOR 11X17 POSTERS
$250*
includes plates & shipping
no extra charges

1,000 FULL COLOR 11X17 POSTERS
$325*
includes plates & shipping
no extra charges

CDs

1,000 CDs
complete with 4/1 4 panel folder and tray
up to 3 colors on disc face
packaged and shrink wrapped
$925*
plus overs and shipping

1,000 BULK CDs
price includes:
up to 3 colors on disc face,
glass mastering and shipping
$495*
no extra charges

LP JACKETS

500 FULL COLOR
$575*

1,000 FULL COLOR
$750*
price includes shipping to one location.

* CHECK OUT OUR WEBSITE FOR UPDATED PRICES & MONTHLY SPECIALS!

imprint
indie printing

3449 TECHNOLOGY DRIVE, STE. 212
NORTH VENICE, FLORIDA 34275
PHONE: 941-484-5151
WWW.ILOVEIMPRINT.COM • INFO@ILOVEIMPRINT.COM

PRINTING AND REPLICATION FOR INDEPENDENT RECORD LABELS AND BANDS SINCE 1994

GNARLY SLAUGHTER RECORDS

OUT NOW!

BLEACH BOYS – PUKE-WAVE – EP 7"

RUNNAMUCKS – UNTOUCHABLE – EP 7"

THE STATE / FUCK THIS – SPLIT 7"

SHIRTS 8$ 7"S 4$ TAPES 4$ LPS 9$ CDS 9$

OUT SOON!

STYMIE-SOURPUSS 7"

1119 FRAME STREET
DENTON TX 76209

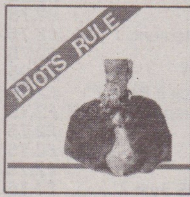
WWW.MYSPACE.COM/GNARLYSLAUGHTERRECORDS

HATE

PO BOX 105824
28056 BREMEN
GERMANY
Haterecords.net

GEWAPEND BETON
17 Until We Die LP
HATE 16
Energetic pogo punk meets hardcore riffing played with passion and fun. Up the Embryo Pünks!
A cooperation with DirtyFaces and AttackRecords

FRAMTID / SEEINRED Split 7"
HATE 15
3 more überintense amazing songs from THE Japanese powerhouse. And 4 new songs of the still loud and still political Dutch "veterans".



IDIOTS RULE S/t 7"
HATE 14
The debut 7inch of these smoking maniacs. 6 songs of straightforward 80s hardcore with personal and political in your face lyrics. A ripper!

·UNSOCIABLE·

BOMBENALARM
No Mistakes LP/CD
HELLACHE 014
The punk rock unit delivers 11 kick ass tracks of intense mid tempo punkrock with discerning lyrics.
A cooperation with NoOptions and MCR

WWW.CHOKINGHAZARDREC.COM
CHOKINGHAZARDREC@HOTMAIL.COM
WWW.MYSPACE.COM/CHOKINGHAZARDRECORDS

CHOKING HAZARD

CHR001
ANTIBODIES-CONCRETE ROCKERS GO UPTOWN EP. THIS IS SOME SNOTTY PUNK FROM THE UK. PRETTY SOLID CATCHY STUFF WITH POLITICAL LYRICS INFLUENCED BY CRASS, FUGAZI, SUBHUMANS, MOTORHEAD, GBH AND SEX PISTOLS.

CHR002
THE SPEARS EX-HATED YOUTH, DOWN BY LAW, PINK LINCOLNS-PEOPLE ARE BAD EP. HIGH ENERGY OLD SCHOOL PUNK ROCK FROM FLORIDA ALA THE AUTHORITIES.

CHR003-COMING SOON!
GORDON IVY AND THE JAYBIRDS FEATURING MEMBER OF VOLENDAM DISEASE FROM OSAKA JAPAN. THIS IS TOTAL PISSED OFF JAPANESE HARDCORE PUNK FOR FANS OF ANTIDOTE AND URBAN WASTE!

CHR004-SLAP THE CULTURE EP
CHR005-NOOTHGRUSH LIVE CD/LP
CHR006-SEIZED/MOLOCH SPLIT CD/LP
CHR007-INERTIAKILLS DISCOGRAPHY CD
CHR008-SHITFIT DISCOGRAPHY CD
CHR009-HAEMORRHAGE/FISTFUCK SPLIT EP
CHR010-ANTIBODIES CD/LP

Inimical records
www.inimical.com
P.O. Box 2803 - Seattle, WA 98111 - USA

OUT SOON
BALLAST
"Fuse" LP/CD $8
Domestic issue of this melodic crust group's 2nd album. Remastered.

OUT NOW!
SAHN MARU
"Never Too Late" CD/LP $8
Raging d-beat crust from the Bay Area.

SPRING_BREAK!
ZOMBIE RITUAL
SPLIT 7" $4
San Diego meets Japan in this misfit grind release.

SlightlyLess ThanNothing
"Less Fashion, More Thrashin'" LP $8
Frantic, Manic and Nihilistic HC

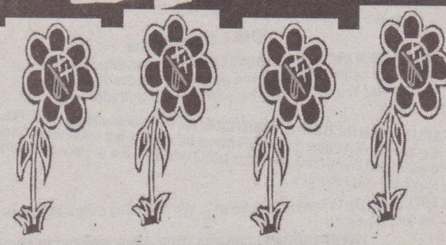
AVAILABLE THROUGH: EBULLITION, PROFANE EXISTENCE, RELAPSE, INTERPUNK, STICKFIGURE, SOUND IDEA AND OTHER NICE PEOPLE.

Send Cash or M.O. payable to Mike Crow
Or pay via PayPal online.
All Prices Postage Paid.

collision course records

DEBUT ALBUM FROM L.A.'S

throttle



Available @ INTERPUNK.com
cd baby.com
itunes store
OR MAIL ORDER;

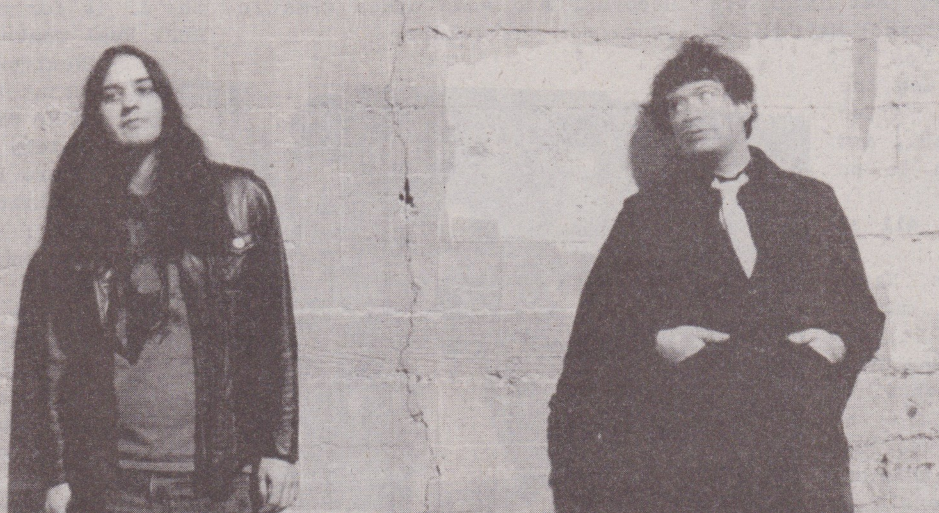
SEND CHECK OR M.O. FOR $12 TO;
ORDERS OUTSIDE U.S. $18 PPD
COLLISION COURSE RECORDS
P.O. BOX 865
HERMOSA BEACH, CALIFORNIA, 90254
CONTACT; FLUFFY77@VERIZON.NET

coming soon...debut full length from
BATTLE DRINKERS
MYSPACE.COM/THROTTLELAND
MYSPACE.COM/BATTLE DRINKERS

THE CONTAMINATORS

interview by david hell

MRR: Who are you and what do you do in the band?
Mark: My name is Mark and I play guitar.
Neutron Ron: I'm Neutron Ron. I play drums, record the hits, and sing sometimes. When we play live, Darren plays bass and Steven plays drums.
MRR: I noticed on the records that it's just the two of you. Why is that?
Mark: There's really no logical answer; it just seems to happen that way. Perhaps Ronald and I are control freaks. Maybe the lack of musicians.
Neutron Ron: It's both reasons Mark said. We want things to be done a certain way, so we just do it all. We are recording constantly and the other guys have little time for us. Darren does play on the 12" though.
MRR: How did the Contaminators come to exist?
Mark: To play some rock 'n' roll, put some music to vinyl.
Neutron Ron: Well that, and the guys in our other band ceased to exist.
MRR: What band was that?
Neutron Ron: Neon Nazis. Our singer was on a lot of "stuff." We had a really hard time with him. Like, for example, he kinda sucks on the records but live he was pretty killer. So we got rid of him.
MRR: What other bands did you play in?
Mark: I played in a band called The Captain (with Darren), which was synth-punk. Then I played in Secretes which was sorta C86 influenced. I was also a some band called the Black Jerks.
Neutron Ron: I was in the Black Jerks as well. That band was



around off and on since 2000 and the Contaminators pretty much came from that band.

MRR: What was the Black Jerks all about?

Neutron Ron: I dunno. It was a punk band. A lot of wild times went on with that band. The rest of the members of the band were junkies except me, so I was glad when Mark joined. The last show we played was in East LA with Hips. It was fucking gnarly gang territory, and we were outside waiting to play when the cops showed up and shut down the show. After the cops left we were bummed out, wanting to go home, and these gangsters drove up real slow. So the dudes that owned the house pulled out a gun, pointed it at the car, and were gonna shoot these dudes in the car (and keep in mind this is right in front of us), but they didn't and the car drove off real fast. It was wild. Anyhow, that night the guitarist in the band, Matt Riot, lost his guitar on a 2 a.m. smack run and the band was over. After that, myself, Mark, and Clayton went on to do the Neon Nazis.

MRR: So who was all in the Neon Nazis?

Mark: The Neon Nazis were really mainly Ronald and I. It was only meant to be a studio project. Somehow, we decided it would be smart to play live. What became of it was this big unorganized mess of revolving lineups. The different lineups of that band are hard to remember. I'm glad its over!

Neutron Ron: People didn't want to play with us because of the name. Clayton quit a few times too, once during a recording session. The second recording session we did, he came with this notebook, which was supposed to be full of his lyrics, and he goes outside to smoke and gives me the book to hold. So I open it up and the goddamn book was totally blank! That band was such a nightmare.

MRR: Sounds like it. OK, so back to the Contaminators. Do you guys play a lot of shows?

Mark: No. One show a month is like a big deal for us, although, we recently played four shows in one month. Not really sure how that happened.

Neutron Ron: Haha, yeah. That was our "mini-tour." I'd rather work on new recordings and new songs than play shows, but we'd like to play outta town more so we can buy up all your town's punk records.

MRR: You guys have two 7"s out, right?

Neutron Ron: Yes, there are two 7"s out. The *Non Existent Love* 7" is out of print and will not be repressed and the *No Friends* 7" is on its second press.

MRR: What's up next?

Neutron Ron: Our LP is on its way to us as we speak. We'll have those for sale soon. It's easily our best stuff yet. Really excited on how well it came out. After that we have a 7" coming out on the Italian label Menotropic Records, and some other gems in store for the future.

MRR: You guys are busy. How do you record so often?

Neutron Ron: Darren has a studio that we constantly abuse, so we try to record demos or studio stuff at least twice a month.

MRR: Ron, you release everything on Going Underground right?

Neutron Ron: Yeah, I've done everything so far. Works out well. As we said, we're gonna do a 7" with Menotropic soon, so we'll see how that goes. It should be exciting.

MRR: Are you guys into the whole limited/asshole record collector thing?

Neutron Ron: Ha, what the hell?

MRR: Well, I mean with your releases.

Neutron Ron: Sure we are; it's all in good fun, right? I normally do a white vinyl run of 100 copies for all my releases. I went all-out for the LP and did clear, pink, and black though. So catch them all! But it's not like people care about our band enough to pay any money for these things. They are just cool to have, and I like to make different sleeves.

MRR: Let's hear more about the upcoming LP. How many songs? All new recordings?

Neutron Ron: Yeah, all new stuff. Twelve songs. We recorded it at Darren's studio (The Apollo Room) here in lovely Bakersfield, California. We record and mix all our stuff ourselves, so blame us if you think it sucks. But yeah, the LP is for real rockers only!

MRR: Real rockers? What is that?

Neutron Ron: Don't worry about that.

MRR: OK, what's going on lately in Bakersfield? There has been a lot of activity down there.

Mark: As far as bands, not much. There's Loser Life, Vaggie Skabs, Smalls, this dude Jasen who was in like a thousand bands. I noticed that there are a lot of kids who come to the local shows. Now if they would all just pick up instruments and start bands, that would be great.

Neutron Ron: Yeah, there needs to me more killer bands around here! But Bakersfield has a lot more going on than most people imagine, not to mention my killer record store Going Underground Records. Believe it or not, there's a great skinhead reggae group called The Soulsteppers from here. They do some of the best skinhead reggae. It's very authentic sounding, and everyone should check them out. Of course, everyone should already know about Loser Life. I have another "band" called the Heartbeatz. The 7" is out now and you should check that out, 'cause it's rad! As far as venues, there's like four or five "clubs" to play, and we normally choose to play none and just play at the Munoz Gym.

MRR: What makes Bakersfield different than anywhere else?

Mark: OK, let me tell you how it is.

Neutron Ron: Mark's been waiting to go off on a question like this for months! Watch out!

Mark: This place is just like anywhere else—it's hot and smoggy, *big* deal! Everywhere is the same 'cause there are people everywhere. Think about it. I can tell you the reason there's no big scene here is because a lot of creative people move away to the transplant cities.

Neutron Ron: Joe, Shaggy-jerks.

Mark: They move to these transplant cities so that maybe, or hopefully, they can mix in with the already established scenes.

Neutron Ron: Bakersfield is a piss-on town. People always want to piss on this city. Every place is lame; it's just what you make of it. Just don't listen to what Steven will tell you about Bakersfield, because it's only 45% true.

MRR: Your songs are mainly about personal stuff. Why not talk about current social issues?

Mark: There are very few social/political aspects to me. I don't worry about that stuff. I don't matter. We all fall out of existence and the cycle of shit continues.

Neutron Ron: Mark's here to party.

Mark: Call me selfish; I just wanna have some fun.

Neutron Ron: It's not that we are completely apathetic, but what can we say that hasn't been said on a thousand records or will actually create some kind of change to a person or, most importantly, to the government? Nothing. No matter how many anarchist potlucks you attend or revolution zines you print, we are still going to be slaves to the government.

MRR: That's intense.

Neutron Ron: No, it's not. Let's move on.

MRR: OK, OK. I'm sure you guys will enjoy this one better. What are your favorite records?

Mark: Too many! Dot Vaeth Group 7", Drunk Injuns LP, Angry Samoans first LP, Eyes 7", Nasty Facts 7", Rebels and Infidels LP, all my twee and dream pop records.

Neutron Ron: So many killer records...off the top of my head Gun Club *Miami* LP, Riptides *Sunset Strip* 7", all of my Johnny Thunders records, Lewd LP. I need the Riptides *Tomorrow's Tears* 7", so someone hook me up!

MRR: What's the worst record in your collections?

Mark: That's easy. The worst record I own has to be the Abandoned Dogs 45.

Neutron Ron: That record stinks!

Mark: Sloppy 1983 punk outta Bakersfield. These freaks only knew one chord and they played it over and over. Imagine if Flipper didn't know how to play their instruments.

Neutron Ron: I'd like to think I don't own any records that I don't like, so the answer is none. 100% gold.

MRR: Guilty pleasures?

Neutron Ron: Mark's into watching poker 24/7.

Mark: I don't care what anyone thinks but I like my Red Simpson records as much as my Zappa vinyl.

Neutron Ron: Comic books. My son and I are way into comic books right now. Total nerd style.

MRR: What do you think about all these retro punk/hardcore bands of today?

Mark: I think it's great. Who cares if we all intentionally or accidentally steal? It's all been done. All I know is that Sex Vid sounds nothing like Void.

Neutron Ron: No one can ever recreate that sound Void had.

Mark: In the '90s, the same comparisons were said about bands like Honeywell and End of the Line. Sex Vid sounds like a mix of different styles but not Void. Definitely not Void. No band will ever sound like Void. It just can't happen. Go ahead and try.

Neutron Ron: The last few years have been a very exciting time for punk music. A lot of great bands have come out and a lot of awful rip-off shit bands as well.

MRR: Which newer bands do you guys like?

Neutron Ron: Harpoon Guns are the kings of hardcore right now. The Sick-E's are amazing. Loser Life, of course: their new 12" is so good! Busy Signals, Gentleman Jesse.

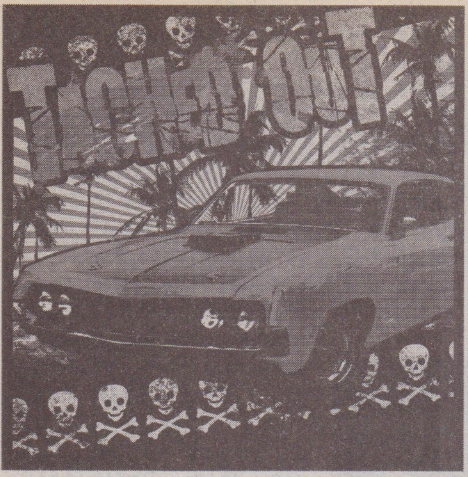
Mark: Gentleman Jesse is great.

MRR: Anything else you guys would like to add?

Neutron Ron: Thanks for interviewing us. It's been a blast. If anyone wants to contact us for any reason, just email or write. We are on the internet, so find us if you want. Hi Taylor!

Mark: Send us two copies of the Terrorists *Crazy Life* 7", please.

Contaminators
c/o Going Underground
1822 G Street
Bakersfield, CA 93301
www.goingundergroundrecords.com
goingundergroundrecords@gmail.com



TACHED OUT

7 inch EP
Ex STATE OF FEAR, REACT
people Rockin and Rolling.
Artwork by Laura Satana.
Distributed by Profane and Interpunk.

FIGHT FOR YOUR MIND

7 euros pp world.
Trades /
Wholesale direct.
www.f-f-y-m.org
ffymrds@yahoo.fr

NDT
NUCLEAR DEATH TERROR

NUCLEAR DEATH TERROR

CD ecopack + patch
Apocalyptic Crust Punk from
Danemark. Think SACRILEGE,
ENT, DOOM. Brutal shit. Artwork
by Mid.
Distributed by Profane and Interpunk.

FIGHT FOR YOUR MIND

12 euros pp world.
Trades /
Wholesale direct.
www.f-f-y-m.org
ffymrds@yahoo.fr

EL LIBERTARIO

EL LIBERTARIO BENEFIT

Luxuary Digipack CD & 56 page booklet.
Feat. MISERY,
BAIT, AUKTION, NDT, DISRESPECT,
REMAINS OF THE DAY, CALAVERA,
APATIA NO, DONA MALDAD, etc...
Artwork by Mid and Marald.
Distributed by Profane and Interpunk.

FIGHT FOR YOUR MIND

12 euros pp world.
Trades /
Wholesale direct.
www.f-f-y-m.org
ffymrds@yahoo.fr

MAXIMUMROCKNROLL
PRESENTS

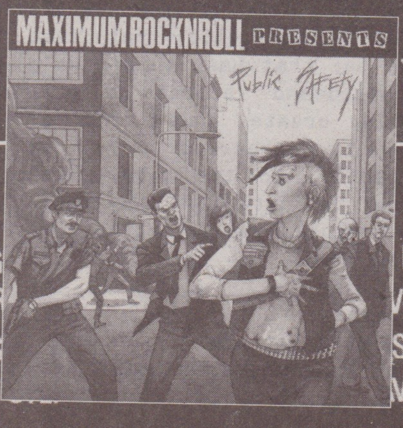
PUBLIC SAFETY

AN INTERNATIONAL
COMPILATION

lp and cd out
www.maximumrocknroll.com

unreleased songs by 26 bands including

REER SUICIDE ÄÄRITILA DISEASE FRAMTID LBAL LIMP WRIST GORILLA ANG FRAMTI
MALDEHYDE NIGHTMARE PERSEVERE REGRESS REGULATIONS DIRECT CONTR VERE RE
JUNKIES SIGNAL LOST SIN DIOS SLEEPER CELL DEADFALL HOLY S SIN DIOS
EDESTRIANS SMARTUT KAHOL LAVAN SUNDAY MORNING EINSTEINS THE FIRST VAN SU



Paint It Black

New Lexicon

JADE TREE

OUT 2.19.08 | ORDER ONLINE AT JADETREE.COM

Digital download available on iTunes, eMusic, Amazon, and most digital music services

LP available on Rivalry Records

GOING UNDERGROUND

RECORDS.com

1822 G. ST.

BAKERSFIELD, CA 93301

OUT NOW: CONTAMINATORS LP

HEARTBEATZ 7"

SICK-E'S - 7" (RED VINYL)

7"/$5 12"/$10

PAYPAL ADD $1

PUNXONLY@GMAIL.COM

COMING SOON: SICK-E'S - HUMAN SWINE 7"

MARVELOUS DARLINGS | DON'T WANNA GO TO THE PARTY
SUICIDE
TOTAL ABUSE
SEX PIG
E.P.
RED DONS
86MENTALITY
FINAL EXIT
TRANZMITORS

STATUES
SAME BODIES, SAME... 7"

MARVELOUS DARLINGS
I DON'T WANNA GO TO... 7"

VIOLENT MINDS
SELF TITLED 7" repress

BRUTAL KNIGHTS
LIVING BY YOURSELF 12"

CAREER SUICIDE
ATTEMPTED SUICIDE LP/CD

TOTAL ABUSE
SEX PIG 7"

FUCKED UP
HIDDEN WORLD DOUBLE LP

RED DONS
DEATH TO IDEALISM LP/CD

FUCKED UP
EPICS IN MINUTES CD

86 MENTALITY
FINAL EXIT 7" / CD

TRANZMITORS
SELF TITLED LP/CD

VIOLENT MINDS
WE ARE NOTHING 12"/CD

DERANGED RECORDS | 2700 LOWER RD | ROBERTS CREEK, BC | VON 2W4 CANADA www.derangedrecords.com

US DISTRO: EBULLITION, REVELATION | CANADA: SCRATCH | GERMANY : GREED | UK : FORTE Digital : Itunes / Napster / Emusic

UNITE AND WIN
THE STORY OF
Oi Polloi

By Lance Hahn

Most revolutionaries are made, not born. It's common for a revolutionary's memoirs to mention some epiphany or evolutionary leap that devoted them to the cause. It's so uncanny it's almost like how every Shamanistic tale has its one breakthrough changing all perception of reality.

Oi Polloi are rebels from the start in the most caustic tradition. If you want the living embodiment of the word "blunt," you just need to take a look at any part of their now massive body of work. As lead singer and band founder, rebelliousness seems to be second nature for Deek.

Deek: "Although I was born in Scotland I spent the first eight years of my life in Hampshire, the south of England. Strangely enough I actually grew up at the police training college there where my father was a civilian lecturer. It was the place where the English police train their elite officers and so, not surprisingly, they had a pretty cushy set-up there. It was a vast estate centered on a huge mansion house with beautiful grounds—woods and lakes and all kinds of wildlife—just amazing. The Queen Mother had actually been going to live there so that should give you some idea of what kind of place it was—but she had decided against it in the 1950s or something so the government gave it to the police instead. Anyway, it was an amazing place for a child to grow up and as we had no TV my brother and I were always outside in the woods and hedgerows exploring and watching all the wonderful wildlife. That definitely gave me an appreciation of wildlife and respect for nature, which I guess later translated into animal rights and environmental activism. The only other thing I can think of really was one incident at the police college sports day when I was about four years old. Most of the events were cops throwing javelins and stuff but they had some classic other stuff I can remember where they had two cops sitting on this tree trunk placed over a swimming pool and they had to try to knock each other off into the water by hitting each other with wet pillows (weird, eh?). Anyway, they also had a race for the kids and while all the other kids were running as fast as they could to be the winner, my friend Richard and I wouldn't run and just walked hand in hand along the track (much to the parents' amusement). Maybe that was a sign that in later life we would refuse to take part in their fucked up competitive capitalist system? Actually, years afterwards, when we had long since lost touch, Richard ended up in an anarcho punk band too—the Blood Robots, with Sned who's also played drums and guitar in Oi Polloi from time to time amongst his other projects—so it's a small world. As far as the other original members go, we all got together when we were at school and as it was one of Edinburgh's so-called "good" schools, it probably wasn't what you would have expected as the typical place to spawn an anarcho-punk band. The headmaster regularly made the headlines of the local press with stories like "School clamps down on skinhead bullies." I can remember folk with skinhead haircuts being forced to come to school with tea cozies on their heads to cover up the short hair. They actually measured your trousers round the bottom to check they weren't too tight and the head wrote a classic letter to the parents that was full of stuff like "I am left with no doubt that aggressive hairstyles are adopted by aggressive people," "earrings are not part of the school uniform," and "you may be aware of the skinhead cult whose idols are such racist groups with names like Madness and Bad Manners." That shows you how clued up he was and needless to say, while there was of course bullying from time to time at the school it didn't come from any of the punks 'n' skins. We also got regular talks from the vice-head who would come out with stuff like "You are the leaders of tomorrow," etc.—he was pretty much an out and out fascist but I think the environment was best summed up by one teacher who once lectured me, saying "the purpose of this school is to turn out middle-class middle of the road conformists"—well, that's refreshingly honest but I guess they went wrong somewhere with us!"

A different sort of upbringing than the usual urban or suburban experience, Deek was lucky to have a perceptive eye. Like a built in bullshit detector, his somewhat privileged upbringing gave him the luxury of critique and analysis. While eventually taken by punk, he was not so much suspicious of the first bands so much as disinterested.

Deek: "I wasn't really into the Sex Pistols when they first appeared, as it was a bit too trendy for me at the time and I never really saw the attraction of gobbing on people and sticking safety pins everywhere. But I started listening to a lot of the second wave of bands in 1978, bands like The Jam and The Skids and then later Stiff Little Fingers and the Cockney Rejects who you'd hear on John Peel's BBC1 radio show. All that stuff is still superb today—classic. Bands like the Rezillos too. Just genius. I got into the more political anarcho side of things almost by chance. I'd been given a record token and didn't quite know what to spend it on and chanced on Discharge's *Why?* 12" in a shop and thought, well, you see their name on the back of everyone's jackets so I might as well check it out. At first I thought "What is this shit? It's just a fuckin' total racket and all out of time!" but after a couple of listens I totally got into it and the combination of the straight to the point lyrics and brutal cover art really got me thinking. It's not an exaggeration to say that that record changed my life—who says music can't change things? Then of course we discovered Crass, who we later

DEEK - VOCALS
OI POLLOI 1988
ARF - GUITAR
DAVE - BASS

corresponded with and they had a very big influence on us as well, as did other anarcho-punk bands like Icons of Filth, Flux of Pink Indians, and Antisect."

Once he got past his initial disinterest in the Pistols, Deek and friends soon grew passionately interested in punk rock. With Edinburgh still hesitant, to say the least, about punk, his school reflected the inadvertent punk blackout. Realizing there were no resources for them to rely on, in 1981 he formed the band Oi Polloi with schoolmates.

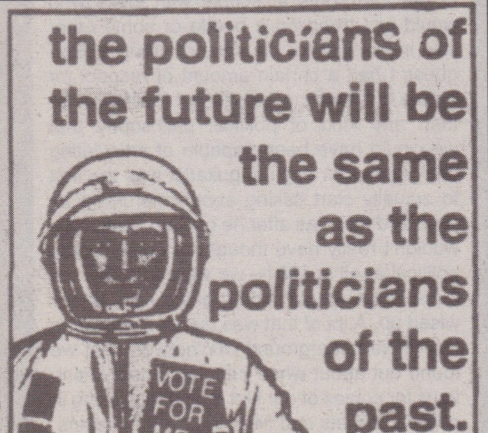
Deek: "We all lived in Edinburgh, where we were at school together, and we'd decided to form a band because we were all so pissed off that our school "rock concerts" that took place once a term were always monopolized by the final year kids playing shit like Beatles covers while loads of us wanted to see some punk. It soon became obvious that if we wanted this to happen we'd have to do it ourselves - so we did. The original guitarist and I had become friends through a mutual appreciation of the Cockney Rejects and I knew the others through the school pipe band that we all played in."

Despite some musical training, none of them had ever been in a rock band, much less a punk band before. They essentially came to the group entirely naïve.

Deek: "The only band we'd had any experience with was the school bagpipe band where our drummer Doccy played drums and the bassist and I played the bagpipes. We were actually a pretty good band and had even done a tour of the US in 1978 (when I was 12!) where, believe it or not, we even played at the White House! (I think Gerald Ford was President at the time.) Touring with 40 or so folk in the band is pretty mental but it was a different kettle of fish from being in a punk band so this was all new to us."

Rather than pick a cookie cutter punk name that there were plenty of, the group took their name from a term they picked up in class.

Deek: "As far as I can remember, the name was first suggested by some guy in our Ancient Greek class at school. It's from an Ancient Greek phrase "Hoi polloi" that means "the ordinary people, the mob, the masses." The phrase is used in a sneering manner by rich people in the UK to refer to the ordinary less privileged folk. We liked it as we'd decided that we definitely didn't want some kind of clichéd punk name like Urban Devastation, Victims of the System, or something similar—apologies if I've offended any bands who really are called that!"


the politicians of the future will be the same as the politicians of the past.
VOTE FOR ME.

Despite the Oi label, there has been a lot of confusion over the years, both about the nature of the band and what exactly constituted Oi. As indicated by articles, interviews, and a surprising amount of poetry, Oi was a mixed bag of punks, skins, and herberts. While a lot of people think of the tag as exclusively relating to skinheads, any of the classic Oi compilation records points out that not to be the case. As for Oi Polloi, they certainly weren't entirely a skinhead group.

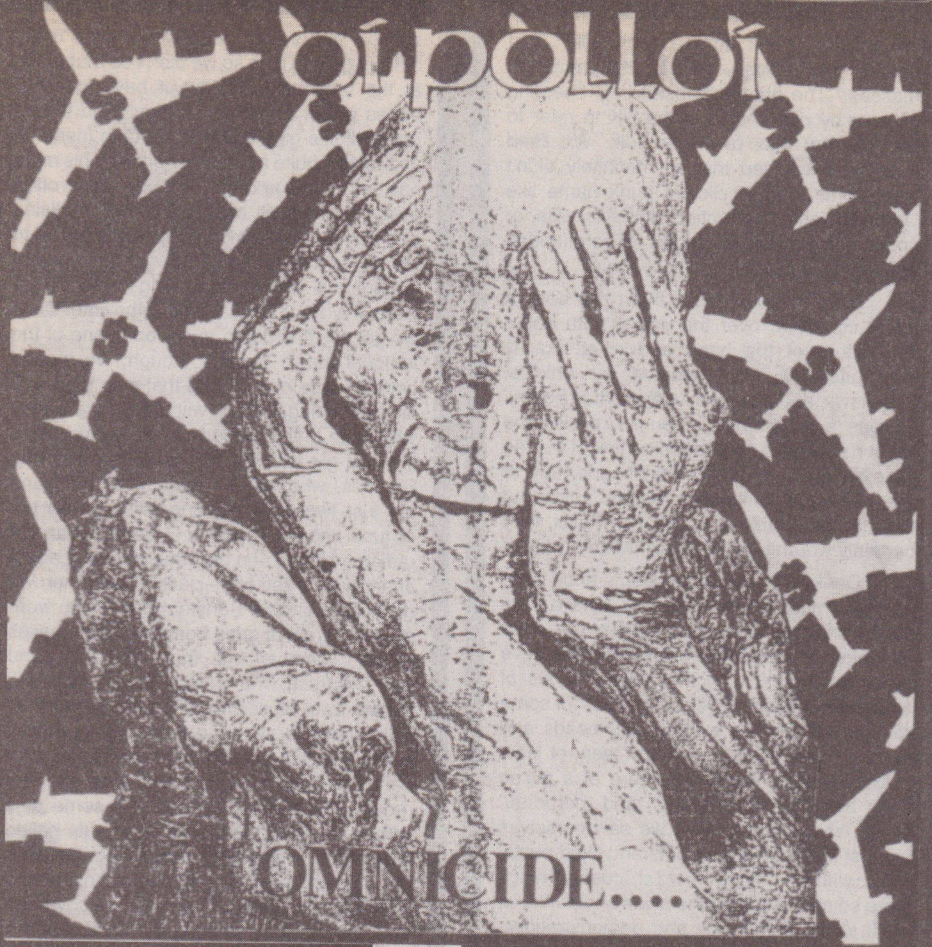
Deek: "Nowadays Oi seems to be seen as pretty much a skinhead thing, but we were *never* an all-skinhead band—despite what you might read elsewhere! Even in the sleeve notes to our track on that recent series of anarcho-punk retro CDs, the guy has for some reason put that we were all skinheads and that just wasn't the case. Back then, at least in Scotland, Oi was much more of a mixed thing between skins, punks, and "herberts," which was probably what we saw ourselves as: just kids who wore boots and liked punky music with sing-along crowd choruses. Things were so mixed up that the skins and punks all went to the same gigs and demonstrations, etc., and folk might have a Mohican one week and a skinhead the next or vice versa so over the years there were folk in the band with skinheads and folk without but we were never an exclusively skinhead band. We might have been playing mostly Oi covers when we first started playing but from pretty early on we were also into Crass and so on and we've always had a mixture of different kinds of folk at our gigs so we've never really been what you'd call a typical Oi band. We still love a lot of the music but so much of the lyrical output of a lot of Oi bands really leaves so much to be desired. What we've always tried to do is to take that good music and the sing-along crowd chorus audience participation element of Oi and mix it with the politics and intelligence of anarcho-punk. Whether we've always succeeded may be a moot point but that's always been the aim anyway."

With most gigs being in pubs and places with age restrictions, the group had to rely on some creativity to get to play. The first couple of years saw them playing at non-traditional venues and organizing their own music communities.

Deek: "Right when we started we were too young to get into pubs so we missed out on all the gigs that were in venues like that. But when we got a little older some of us used to go through to Glasgow, which was where a lot of the bigger touring bands played as it's a bigger city, and that was always good. The first proper punk gig I saw there was Discharge in 1982 and it was brilliant, totally crazy. In Edinburgh we would play all these odd venues where age wasn't a problem, like community centers and coffee bars and schools and so on, but it was always really difficult getting gigs so we didn't do that much at the beginning. We'd just have loads of mates at our practices so they often turned out a bit like gigs themselves. One friend let us practice quite a lot in his house as his mum had left home and his dad was quite often away, so we'd all hang out there practicing and then afterwards drinking all the booze in his drinks cabinet and sniffing butane gas to get out of it, which was fucking stupid but we were only 15 or 16 years old at the time. Once we got our first demo reviewed in one of the national music papers, though, we started getting loads of mail and that was when we started getting in touch with other local bands who were in the same boat as us and doing the odd gig with them. There were the Bog Brushes, who weren't really a proper band but just two guys bashing away on an out of tune acoustic guitar and battering an old radiator with an iron bar while shouting about anarchy over the top—classic—and then we did quite a bit with Constant State, who were a good bunch of guys from the Westerhailes estate. Together with them and this band Self Destruct, who were a bunch of young miners from Musselburgh on the outskirts of Edinburgh we set up a local gig-organizing group to help each other and other local punk bands out. There was another local anarcho group, The Abuse, who we did some gigs with as well and these younger kids called Martial Law—nice guys again. Together with our original drummer I started a fanzine and a tape label to get us all some more coverage and then, to kind of bring the local scene a bit more together, John, the vocalist from the Bog Brushes, and I started organizing the first "punks picnic," which was just an idea to get everyone together to hang out and make new friends and contacts. Despite the inevitable police harassment it went really well and that was a big boost to the local scene—great to see the idea has spread all over the world now. Once the picnics started getting more well known we got all these folk coming through from other towns and cities around Scotland so then we got to know bands like The Degenerates from North Berwick, whose singer and drummer later went on to join AOA and play on their full length LP and Clydebank's State of Decay, whose guitarist, Chris, later joined us and played guitar on *In Defence of our Earth* and *Omnicide*. There were a lot of good people involved back then that we hung out with but then there was also a whole other scene back when we started that revolved around older local punks like The Exploited, and we were never really anything to do with that."

For the first few years of the group's existence, they were still in school. While for some bands, school would give them access to things that would make their lives easier, like gear or practice spaces, it wasn't much help to Oi Polloi. Their young age made doing much complicated. At the start, they had to be content having fun at the occasional practice initially, running through their favorite cover versions.

Deek: "When we started we were just kids at school—we didn't even have all the proper gear and instruments. It amazes me now to see when we play with some young



bands that they all have Marshall stacks and so on. We never had the money for that kind of gear—when we first started, half our drummer's drum kit was made up of buckets of fertilizer instead of toms, I didn't have a mic so if we did a recording, I had to lie on the ground shouting into the condenser mic on a tape recorder and our guitarist only had a tiny 15 watt practice amp. At our first gig our bassist didn't even have a bass guitar so he had to play the riffs on a keyboard set to bass sound—pretty funny with all these Cockney Rejects and Blitz covers we were doing at the time! Our first studio recording never had any cymbals or hi-hat and we even had to make our own mic stands in the metalwork class at school. So there was a certain amount of scrounging of gear going on and practicing wasn't always easy either. We had to practice irregularly in different friends' garages and cellars for the most part. Our bassist's dad had let us practice at his work for a while until one night someone sprayed an anarchy sign on the bonnet of his car and after that he decided that he wasn't going to help a bunch of punks anymore. So we weren't exactly a well-oiled touring machine. It was difficult enough getting gigs in Edinburgh, especially when band members were underage for gigs in pubs. Most local venues at that time were rather wary of punk bands, to put it mildly, after a lot of aggro at local Exploited gigs so that was an added difficulty. As a result, most of our early gigs were a bit bizarre. We played our school a few times as well as an under 12s youth club a couple of times and a home for kids with special needs. We also did an interesting gig at some community festival during the day where our drummer couldn't get out of school so I had to attempt to play drums and was so bad that some bloke in the audience took pity and got up to do it himself. It didn't stop the entire audience, apart from one girl, walking out to watch a karate demonstration starting in the next hall though. Then we were the "guest live band" at an under 18s fashion show, which saw us getting canned off the stage by the crowd and having to escape out of the emergency exit to avoid getting our heads kicked in by the angry straight audience. Although we weren't touring we were having a lot of fun practicing and playing cover versions of the songs that we and our schoolmates were into—not just Oi stuff like the Cockney Rejects but also stuff like Flux of Pink Indians, Discharge, and so on—and then of course we started writing our own stuff too. We also spent a lot of time drinking cheap cider and getting in trouble hanging out on street corners as you'd expect teenage punk rockers to do!"

Though most people think of their 1984 *Last Of The Mohicans* demo to be their first recording, there was a tape that captured this teen lineup from about a year into the band's existence.

Deek: "We did this tape in 1982. We didn't have the money to record in a proper studio and really just wanted something that we could send in for review to the national music paper *Sounds*, who used to review any cassette demos sent to them each week. It was recorded in a couple of hours in our bass player's parents' living room on their home stereo system with a couple of shitty small microphones—or maybe even just one mic. I can't remember exactly now. We had a good laugh doing it though—lots of jumping around—and we battered through the stuff pretty fast, pretty much one take for each number. The track list was: "Police State," "Poppy Day," "No Future," "Media," "Reality," "Last of the Mohicans," "Fuck the Government," and "Don't You Want Me Baby?"

"The last song was our punk version of The Human League hit single that had been at number one in the UK pop charts for about six months that year. We were all heartily sick of it so we gave it a good demolishing."

For the most part, the first batch of originals to come out of Oi Polloi vanished, never to be rerecorded or released in any format.

Deek: "The first track on the tape, "Police State", remained pretty much the same and we later re-recorded and released it as "Thugs in Uniform." The version from the *Destroi the System!* demo appeared on a couple of compilation LPs and a later better-recorded version came out on our Oi Records split LP with Betrayed. I'm very happy to say, though, that the rest of the stuff was binned, as it was pretty dire to be honest. I only found out afterwards too that some of the lyrics that had been written by some of the other guys had been totally lifted from other bands ("Poppy Day," for example, was a total rip-off of some fucking Siouxsie and the Banshees number!) so after that I decided to write all the lyrics myself. I must admit that I'd be very happy if there were no copies of this stuff left at all, but I'm sure some bastard will have dug out an old cassette and helpfully put the stuff up for download from the net. Take my word for it though, it's not very pleasurable listening!"

Though initially apolitical, the group would eventually take on certain issues, as was something of an inevitability with Deek's background and his already strong opinions about life and nature.

Deek: "I'd always felt that vivisection was horrific, and when I was very small I used to get into fights at school with idiots who would just tread on a beetle or some other little insect just for the sake of killing it. So I guess I had a certain amount of respect for nature but it was more of a gut feeling rather than any kind of political philosophy that we would have been capable of articulating back then. Our original guitarist was the first to actually start talking about anarchism as such and that was after he got into Crass. We wouldn't really have thought of ourselves as political at all in 1981—we were just kids out for a laugh—but it didn't take long until we wised up. A lot of that was due to discovering the whole underground DIY network that we found out about when people started writing to us for copies of our first tape and sticking in political leaflets and fliers in with their letters. That and Crass, of course, who were a major influence later."

By 1985, the group was a serious band, not just school friends goofing around. To document how much they had changed, they did their first studio recording. While all of the songs would eventually make it to vinyl one way or another, they were initially released as their third demo tape, titled *Destroi The System*.

Deek: "The major difference is that *Destroi the System* was actually recorded in a studio so it had a decent sound quality. In fact, all the stuff was good enough for release on vinyl so everything ended up out on different compilations in the end, which was nice. And then we stopped selling the demo, which I'd just been duplicating at home on a double tape deck, so that was a relief not to have to copy any more. The nine tracks were actually recorded in three separate sessions. The first track, "Punx 'n' Skinz," was recorded for a compilation LP on Sane Records called *On the Street*. Roddy from The Oppressed heard it and wanted to release it as a 7" on Oppressed Records, so we then went in and recorded "Thugs in Uniform" and "Never Give In" for the b-side. Alas, that 7" never came to be so we went in again and did the last six tracks so that we could put the whole thing out as a 9-track demo. You can hear a bit of a progression from one session to another. There were only snare and toms on the first song, we had some cymbals on the second, and by the last session we had a full kit with hi-hat—luxury, eh?"

The tape showed how much the group had developed in a year. Aggressive punk rock, it's easy to see how they still maintained some musical elements of the Cockney Rejects. Faster and overall more aggressive than that band, Oi Polloi from the start captured the riff-heavy guitar playing with powerful shouted vocals that were neither whiny nor deep and guttural like a lot of the later crust and hardcore groups.

Deek: "The only song that owed anything to the *Last of the Mohicans* tape was "Thugs in Uniform" so all the other stuff was new, even if "Stop Vivisection" now came about when we tried to cover an old Partisans' song called "Killing Machine" and "Minority Authority" bares an uncomfortable similarity to "Alternative" by the Exploited!"

While most of the songs would also eventually work their way onto Oi Polloi 7"s or LPs, one song was almost entirely left behind.

Deek: "Maybe it would have been best if that song *had* got left behind but it actually came out on a compilation LP that Oi Records put out called *This is Oi!*. The lyrics are total nonsense: "Skinhead on his own/Head shaved to the bone/Writing skinhead slogans on a public phone"— ridiculous, totally clichéd Oi written in five minutes by teenage kids after a pint or two. But hey, we've had more than a few good laughs about it over the years. We actually still play it from time to time these days, as I think there's more than a few folk with a good sense of humor in our audience who like the ridiculousness of seeing a bunch of guys all with hair and beards singing about being skinheads. We certainly get plenty of mischievous people with hair shouting for it at gigs."

With a positive review in *Sounds*, the cassette was a huge success selling hundreds of copies. The group decided to start reaching out to record labels to see about releasing some vinyl. It didn't take long for them to get a response and in early 1986, they released their debut EP, *Resist the Atomic Menace*, on Endangered Musik.

Deek: "We didn't know Endangered Musik personally but when we saw that Antisect, who were one of our favorite bands, had done a 7" with them we thought, "right, they must be a cool label, let's go with them." By the time we later played with Antisect and heard how Endangered had ripped them off it was too late! It was good for us to get the record out then and get it into the shops but the label was totally dodgy—like too many other so-called anarcho labels in the punk scene, I'm afraid. They get away with it because too many bands are desperate to get their own vinyl out even if they get ripped off in the process. We told AOA, for instance, all about how dodgy Endangered were but they took a conscious decision to put an LP out on Endangered anyway. There are still way too many bands getting ripped off in the punk scene, sad to say."

A blistering punk record, even more powerful then the previous demo tapes, the group was clearly in the camp of the next generation's music. While there were a lot of stylistic elements of the first punk bands, they were still faster and with non-traditional chord progressions that could only be traced back to Discharge.

Lyrically, the group expanded on the minimalism of a lot of hardcore while keeping the simplistic nature by not overstating or complicating. The songs were simple, purposeful strikes, most obvious on the title track and its aggressive response to the nuclear paranoia of the times.

Deek: "It was back before Chernobyl that we did this, although the record ended up coming out at about the same time, but we were all already totally against nuclear power for the obvious reasons. Back then, they had been in the process of building a new nuclear power station just outside Edinburgh at a place on the coast called Torness—a potential Three Mile Island/Windscale on our doorstep, basically, and there had been a big activist campaign against it. One of the main campaigning groups locally was one called SCRAM or Scottish Campaign to Resist the Atomic Menace so that was where the name came from. One of our mates worked in their office and they were the ones who came up with those "Nuclear Power? No Thanks" smiling sun stickers.

"The version of the song on that EP mentions this woman Hilda Murrell who was a well known anti-nuclear campaigner who was murdered on the verge of giving decisive evidence against the nuclear industry at a public inquiry in England. Although the phone lines to her house had been cut in a very professional manner and some of her documents were missing while all her monetary and other valuables were left untouched the police curiously insisted that her murder was only the result of an ordinary theft. The security services were implicated but of course nothing could be proved. The case had a lot of similarities with the mysterious death of Scottish anti-nuclear activist and independence campaigner Willie McRae who also died just before giving crucial evidence against the nuclear industry's plans for nuclear waste dumping in Scotland. The police claimed he committed suicide by shooting himself but the gun was found far away from the body and there were none of the powder burns from a short range shot to the head. There were a whole host of other odd things about his death on a deserted highland road but as per usual the police ruled out any foul play. Draw your own conclusions."

The striking cover art was a sort of comic art drawing with death in a collage of images representing the EP's main theme. This was the beginning of a trend using similar artwork on most of their early record

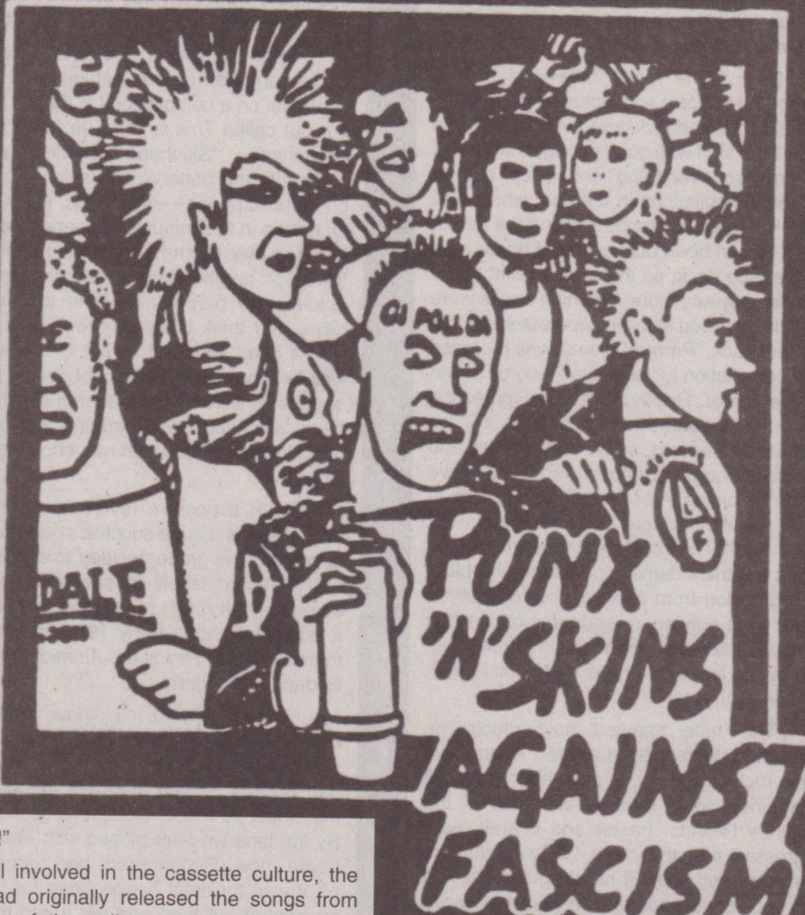
covers. With the concepts coming from Deek, the actual art was executed by his brother, Don.

Deek: "The cover art for *Resist the Atomic Menace*—and indeed all the distinctive Oi Polloi cartoon-style artwork that you see on other records like the split LP with AOA and our *Unite and Win!* LP—was a collaboration between my brother Don and myself. I'd come up with the idea for the design and then he would draw it, usually with some extra cool stuff that I'd never thought of. Some great other artists have helped us out over the years, particularly Sonia, who has done some brilliant Celtic knot work for us but Don did most of the early stuff."

The 7" EP was soon followed by a split LP with AOA on COR Records. A likeminded hardcore band, Oi Polloi and AOA had been friends playing together since the first punk picnics. In fact, the split LP had been planned and recorded before *Resist the Atomic Menace*. But with release dates with independent record labels often being quite fluid, the split LP came out second.

Deek: "We knew AOA from local gigs. They were from a small mining village just outside of Edinburgh called Loanhead and we'd done a few miners' benefit gigs together during the big miners' strike that there was here in the mid-80s. The Thatcher government was trying to starve the mine workers into surrender and we were all trying to raise money to help them feed their families, etc., so we thought it would be good to do a split LP together too. AOA already had a 12" out on COR and were getting quite well known so they really helped us out by persuading Tim, who ran COR records, to do the split. That record gave us a big boost and we did quite a few gigs together with AOA in Scotland and England afterwards. By the time we recorded our stuff for the split, AOA's bassist's brother, Rab, was playing bass for us. He played on *Resist the Atomic Menace* too, which was actually recorded after the split stuff although it was released before. His brother Bruce, who played bass in AOA, later played keyboards on our *Guilty* 7" and I subsequently shared a flat with the later AOA vocalist Murph, so there were always strong links between the bands. We're still in touch with most of them too, which is nice—good guys."

oí polloí


OI POLLOI
DALE
PUNX 'N' SKINS AGAINST FASCISM

A furious, powerful musical offering from both bands, the record was the first of what would be a couple of years of incredible UK hardcore split LPs, from the splits on Oi! Records to the new British thrash bands (like the Heresy/Concrete Sox split), to COR reissuing Italian split cassette releases on LP.

Deek: "Personally, I prefer the stuff from the split. I think the songs were better, as we'd been working on them for longer, but both of them were good and recording was fun too. We knew a bit more about what we were doing in the studio by this time as well, and had a good relationship with the engineer so it all went quite smoothly. The sounds are pretty similar, although by the time we did the EP we had a second guitarist. So that added another dimension, which was cool. Overall it was all very enjoyable and we were very pleased with the end results— which hasn't always been the case!"

Still involved in the cassette culture, the group had originally released the songs from their side of the split as a tape titled *Green Anarchoi*.

Deek: "Before we knew it was going to come out as one side of the split, we had released it on tape as our second demo. But we'd only sold a couple of hundred copies ourselves before COR agreed to release the split. Once that happened we didn't do any more cassettes ourselves but the odd distro may have carried on doing some copies."

While the songs and song titles mostly were clear in meaning and position, the track "Punx or Mice" both took on a more playful way of writing, showing that the band had a sense of humor as well. Realizing who their audience was, the group could write songs that directly responded to things in their little scene knowing that it would rarely be misunderstood.

Deek: "We got the title from Pete, the engineer in the studio. During a previous recording session our guitarist had complained about some feedback and Pete had said "You're worried about some feedback? Are you punks or mice?" The song was mostly about standing up and fighting back and not passively sitting there and taking shit from the system like so many mindlessly obedient consumerist "sheeple." It also had a verse, though, about dancing at gigs, which we encourage, but we realized it was being misinterpreted to promote macho dancing which we all fucking totally detest, so we stopped playing it live. Honestly, that is one of the most moronic and totally fucking annoying things about the punk scene: the fucking idiots who insist on trying to turn the dance floor into some kind of macho exhibitionist boxing/wrestling ring. I think that Newcastle band Generic summed it up best when they said "We will not be the soundtrack to your misdirected violence"—that's our feeling exactly."

With local gigs still being self-organized for the most part, the group was beginning to do more and more one-offs in other towns. By the end of 1986, the only touring they had done was a support spot for some dates with Conflict.

Deek: "We used to do quite a few one-off gigs around Scotland (and later the north of England) at weekends usually filling a van with our mates, so it was always good fun going off with a good crew and plenty of booze in the back of the van. Quite often the van would be ludicrously overloaded with all the gear and 25 people in the back or something stupid like that. One time after some gig in Fife with AOA we were being escorted out of town by the police following the van and when we stopped at some traffic lights the van was so full that the backdoors just burst open and loads of punks who'd been crammed against them fell out onto the road right in front of the cops. Luckily they just wanted us out of there so we didn't get done but looking back it was pretty stupid and I hate to think what would have happened if we'd crashed. The first thing we did that approached a tour was a string of gigs we did with Conflict in '86 and that was, how should I put this, quite an "interesting" and eye-opening experience as well as being a financial disaster for us—although there were loads of folk at the gigs. The first proper tour we did was two weeks with Toxik Ephex in 1987. That was totally and utterly different—really, really good fun and they were excellent guys."

Of course, there were other anarcho type bands in Edinburgh at the time, with Alternative and Political Asylum probably the most notable. Oi Polloi had pretty different relationships with both.

Deek: "We did a few gigs with the Alternative locally and they were really good to us—nice people and always very helpful. When we had trouble finding a place to practice they let us practice in their house in Dunfermline, which isn't that far away from Edinburgh, and their sadly now deceased drummer Chips even played drums for us for a bit as well. We'd also see some of them on demos and actions like the Stop the City protests and miners' strike stuff. They were a bit older than us but always ready to help out if they could. I recently saw them described in a review on the AK Press site as "horribly overrated," and that's bullshit—they were a great live band—and more importantly, they were very active and actually practiced a lot of what they preached, which isn't always the case with a lot of so-called "anarcho" bands. I shared a flat with their original drummer Murphy for a while too (not the same guy as the AOA vocalist) and the other bloke who lived there was the original drummer of Political Asylum, Spike. He played on their excellent *Fresh Hate* demo and was quite a character—he ended up playing drums with us for a bit too, playing on one side of *Unite and Win!* and touring in Europe with us as well. Incidentally he also drummed for The Apostles on stuff like *Mob Violence*. We did the odd gig with Political Asylum locally and most of the guys were really nice. Their original guitarist was a genius and had a good way of re-working Rush songs to create new tuneful punk classics! Their vocalist Ramsey and I were in the same politics class at Edinburgh University and he played bass with us briefly as well although as far as I remember he only did one gig. Sadly we fell out when we had to ask him to leave the band, which was a shame, but he's gone on to do a lot of really great stuff with AK Press so good luck to him."

1987 turned out to be the band's most prolific year, releasing two albums worth of material over three records. The first Oi Polloi release of the year was their full length LP, *Unite And Win* on Oi! Records.

Deek: "We'd been in touch with Roddy from the Oppressed who ran Oi Records for years ever since we'd sent him our first studio recording in 1983 or something. He'd wanted to release it as a 7" but by the time we had recorded the b-side the Oppressed had split up, as they'd become sickened by the mindless aggro that kept breaking out at their gigs. They'd stopped their record label, Oppressed Records, at the same time but when Roddy later started Oi Records we got in touch again and he was still very keen to release something by us. I have to say that he treated us really well—a really sound guy. It was always ridiculous to see folk slagging off Oi Records when he stood up against the fascists in the bonehead scene in the face of death threats and also treated his bands really fairly, while several so-called "cool" anarcho labels were run by hypocritical rip-off bastards. We played together with the Oppressed at this big Anti-Fascist gig in London not so long ago and Roddy is still a great, genuine guy."

Their most exciting recordings at that point, the LP is another dose of raw punk rock. Though there have always been elements of hardcore in Oi Polloi's music, I don't think many people think of them as a hardcore band first. They certainly were different from hardcore groups like Icons of Filth or Antisect. They had some breakneck songs, but they always had a raw punk feel that was more in line with groups like Cockney Rejects and Blitz. Certainly they as well as a lot of other Oi! bands had some pretty fast songs. But because of the variety of music and the fact that even the faster songs still seemed like riff-heavy punk played at a quick tempo, they're not necessarily thought of as a hardcore band, and there is some truth to that with Oi Polloi as well. Their name alone probably has something to do with how they're perceived. But even on their most recent music, they never entirely went with the UK hardcore trend that was epitomized by groups like Extreme Noise Terror, Concrete Sox, and Heresy.

Lyrically, the band was writing more specifically to their situation with one of the best moments being the reworking of an old song, now titled "Kill the Bill."

Deek: "“The Bill" or "The Old Bill" is London slang for the cops. There was also a campaign against a new set of proposed laws or parliamentary "bill" to give the police more powers, which adopted the slogan "Kill the Bill." I'm sure the more perceptive listeners realized as well that this song was just a re-working of our old tune "Skinhead" with new lyrics."

While they had always been clearly in the anarcho camp, their music was different enough that they could try to reach other people outside of that community. Whether they did or didn't, they still largely had an audience base with the anarcho punk scene, as it had morphed by the late 80s.

Deek: "The response to the LP in general was great. There were a few anarcho types who moaned about it being too "Oi!" and skinhead orientated but that was exactly what we were aiming at—it wasn't written for the typical anarcho-punk. Later a few folk in Europe questioned us about "Commies and Nazis" but when we explained the ideas behind it we never really got any hassle because of it—most folk seemed to get what we were trying to do."

At the time, there was still a lot of discussion of communist elements in and out of the anarcho scene. With a history of violence with members of the SWP, there was certain wariness about these groups. While "Commies and Nazis" was clearly about dogmatic politicos in their scene, there was no confusing Oi Polloi's support for other left wing national liberation struggles as with the song "Hands Off Nicaragua."

Deek: "We don't really see any contradiction there. The "Commies" referred to in "Commies and Nazis" are the Stalinist types (and yes we could argue forever about whether the USSR was actually really "communist" and what the word itself really means) and we certainly wouldn't have equated what the Sandinistas accomplished in Nicaragua with the atrocities of Stalin and co. In any case there was only one reason for writing "Commies and Nazis," and that was

to do with the nature of the *Unite and Win* LP that it appeared on. Before it came out we'd already done a couple of other releases with songs about vivisection, nuclear power, and other such typical anarcho-punk subjects and we made a decision that rather than simply repeat this again and find ourselves "preaching to the converted," we would make a different kind of record specifically aimed at the so-called "non-political" skinheads—folk who might not be out and out fascists but who certainly had the potential to go that way—to try to hit them with our anti-fascist message. We thus did an LP that has plenty of anti-racist, anti-Nazi, anti-government, and anti-police stuff, but which deliberately omitted any mention of animal rights or "hippy" stuff that might have turned them off. More importantly perhaps, in order to avoid getting the usual reaction from some of these folk as being written off as "just a bunch of commies," we deliberately wrote this song attacking USSR-style "communism" so that they couldn't very well level that charge at us. I know that some of the punks didn't really like that LP but it certainly worked with some people. We had a couple of letters from folk who said that they used to be into shit like Skrewdriver but that that LP totally changed their opinion, one guy even going so far as to burn all his right-wing records. Now, there were 3,000 of those LPs pressed originally, I think, and even if those were the only two folk who were changed as a result of that, that's two Skrewdriver fans who might have gone on to be involved in homophobic or racial attacks and seriously hurt people or worse. The fact that that was avoided is worth a lot more to us than a load of backslapping from the anarcho community if we'd just done some other LP of "raging d-beat" songs about war. It's not as if there's exactly a shortage of that kind of stuff anyway, is there?

"Incidentally, since that song was only written for the above reasons it's not one we ever play live, and when it comes to fighting fascism we're not sectarian about it and happily work with all kind of socialist and libertarian communist groups if they are into physically opposing the fascists—that's the important thing."

Oi! Records had started a series called "Skins 'N' Punks," where one punk band and one skinhead band would do a split record. Oi Polloi appeared on the second part of this series. While never entirely convinced of the need for the "Skins 'N' Punks" series, the group had some songs but weren't in a situation where they could record another LP right away.

Deek: "We ended up doing all those split LPs simply because we never had enough money to record a full LP's worth of stuff all at once—not if we'd wanted to do it in a decent quality studio anyway. Even our first LP *Unite and Win* had to be recorded in two sessions months apart for the same reason."

For their part, Oi Polloi's split LP was with the skinhead group the Betrayed.

Deek: "We didn't know Betrayed at all—and I can't say I share any tears at that! It was Roddy's idea that we do the split with them. We never knew anything about them and we never heard their side until it came out. Roddy just had this thing about it all being one punk band and one skin band on each record in the "Skins 'n' Punks" series and he told us he had a skin band lined up for the other side so we went along with it. I wouldn't say they were one of his greater discoveries though! In fact they were just really bad plodding oi with seriously "dodgy" lyrics. I think the only good thing about that was that they made us sound good! Well, that and the fact that anyone who was listening to Betrayed could certainly do to listen to us—we certainly weren't "preaching to the converted" here."

One of the strongest moments on the record is the song "Americans Out," about the presence of US troops in Great Britain and their implication of imperialism.

Deek: ""Americans Out" is a song against US imperialism. The version on this record is specifically about the stationing of US cruise missiles at Greenham Common in the UK and calling for their removal as well as the removal of all US military personnel and military bases around the country."

The year ended with Oi Polloi doing their first real tour. Along with Toxik Ephex, they decided they needed something to help promote the tour. So the two bands cooked up a split LP titled *Mad As Fuck*, released on Toxik Ephex's label, Green Vomit Records.

Deek: "Toxik Ephex were an amazing band from Aberdeen in the North East of Scotland. They played really tuneful punk and were incredible on stage. Their one full length LP is an absolute classic, with every song being the kind that you find yourself singing/humming after only the first hearing—just superb. We played with them in Aberdeen once or twice and they were great guys as well, even if their really strong Aberdonian accents meant that the first time we met them we could hardly understand a word they said! We got on well so we thought it would be cool to do a split LP ourselves on their label and then tour together when it came out. They sorted out the record side of things and the van for the tour—although it blew up before we got to the first gig—and we booked the gigs and helped with distribution. Despite the van problems we had a good laugh on tour. It was a good collaboration and we're still in touch. Although they later split up, some of the guys did a come back gig a few years ago and they still do the odd thing these days—well worth checking out!"

While an entirely new recording, there were some old songs reworked for the split. Weirdly open-sounding, the record did indicate the direction the band was heading in with a more metallic guitar sound. But the overall tone of the record isn't really heavy metal, but more spacey. Although older songs were to be revisited on this LP, they were certainly done in a new way.

Deek: "There were several reasons for that: usually a combination of the fact that we didn't have enough new songs for a specific record and the belief that we could do something different with an old number. Quite frequently the records that the old versions were on were no longer available either, or they were obscure compilation releases and we wanted to keep the tracks readily available. With the Toxik Ephex split we'd originally intended to do that on Oi Records but Roddy had wanted Betrayed as he didn't want two punk bands on the same record. And so, as we still really wanted to do something with Toxik Ephex, we needed a new recording with different material. At the same time we'd had a line-up change and a new, much more metallic sound courtesy of our new guitarist Arf so we felt that would give the songs a different feel that we wanted to showcase. In the end the major difference I think was just that the engineer in the studio had just invested in this new echo effects unit and was keen to try it out. So it ended up with loads of really over-the-top echo all over everything—not one of our finest moments!"

One of the most compelling songs on the record is "They Shoot Children, Don't They." Even when groups like the Clash wrote about the Palestinian conflict in songs like "Tommy Gun," they were somewhat vague, and with the rise of anti-Semitism and neo-Nazi motifs in punk, the few groups that might have said something about the conflict were wary of criticizing Israel.

Deek: "Nowadays it has lyrics about the Israeli Occupation Force gunning down children in Gaza and the West Bank in Palestine but back then it was about the racist apartheid regime in South Africa and their security forces. Let's hope we can stop singing this one in the not too distant future, though I'm not optimistic given the US government's unquestioning support of the racist Israeli system."

After an extremely busy year, Oi Polloi slowed down quite a bit in 1988. Having made friends with Karl from Words of Warning Records, they did a couple of projects with him. The first was a track titled "Nuclear Waste" for WOW's debut release, a compilation 7" titled *You Are Not Alone*, also featuring Stalag 17, Hex, and Symbol of Freedom. WOW then released Oi Polloi's second 7" EP, *Outrage*.

Deek: "We'd known Karl who did WOW for a few years and we'd had one track on a compilation 7" that he had put out a couple of years previously so it seemed a good idea to do a full EP with him. He was a nice guy when he started out and came on tour with us when the record came out but sadly a few years later he got greedy and started ripping his bands off, which was a real shame as WOW was a great DIY label when it first began. I should also mention here that we recorded another track at the same time as *Outrage* that later appeared on a compilation on Mystic Records, who were a fucking rip-off as well. We've never even seen a copy of the record—fucking tossers—these bastards who rip off young bands really are the lowest of the low."

Once again with limited financial resources, the group recorded some of their newest material for the record.

Deek: "The music gets written first at practices and we all contribute to the arrangements and then I go away and listen to tapes of the stuff over and over again until I've got some lyrics to fit both structurally and mood-wise. Then we'll tweak it a bit in terms of number of choruses, etc., so it's all finished (in theory!) before we hit the studio. We don't just record a bunch of stuff and then see if we can release it. The tracks are recorded for the specific projects. Although we had a ridiculously mammoth recording session earlier this year where we spent weeks and weeks in a mate's studio working on our most recent LP, tracks for our split LP with Israeli band Nikmat Olalim, a new EP, and some compilation stuff all simultaneously, it is usually one release at a time. Prior to this we also always recorded at the same studio in Edinburgh—a small one-man operation, but the guy really knows his stuff so although he's not the cheapest we've always had a pretty constant sound. A lot of other good Scottish punk bands like AOA, Sad Society, and Toxik Ephex have used the same place as well as big names like the Proclaimers, if you've ever heard of them. We once had the pleasure of recording over one of their master tapes, which was quite satisfying! Anyway, it's always a lot of fun—especially doing the crowd choruses and stuff like the water bong noises on "THC." We always have a good laugh in the studio—despite what some folk appear to think, we're not sitting around debating about Kropotkin and Bakunin or something!"

With the 80s being the West's age of the AIDS epidemic, Oi Polloi questioned the quick spreading and specifically targeted disease. While thought of as mostly quack conspiracy theory at the time, more and more evidence is still coming out about just how contrived AIDS may have been.

Deek: "The title track to *Outrage* is about AIDS. We never believed that it arose naturally. Either it was the product of sick experiments on animals and escaped accidentally or, even more outrageously, it was deliberately created and released. There is a lot of evidence that points in that direction. Just do an hour or two of research on the net and you'll see what we're talking about."

In the meantime, more and more radical environmentalist groups were popping out of the underground. Many were influenced and in turn influenced anarcho punk and many debates within the more academic anarchist community developed, most famously between the highly regarded and consistently intellectual Fifth Estate and the Deep Ecology wing of Earth First. Some very nasty extremist elements had begun to develop, avoiding political analysis and eventually using authoritarian, Malthusian, and racist tactics. In some cases this was a misanthropic view of diseases like AIDS as a positive way of thinning out the human race. Others encouraged strict protection of US borders, keeping out illegal immigrants to protect long-term environmental interests. Some animal rights activists in the hardcore scene started the Hardline movement, equally militant straight edge, a generally macho group that not surprisingly embraced the Pro-Life movement.

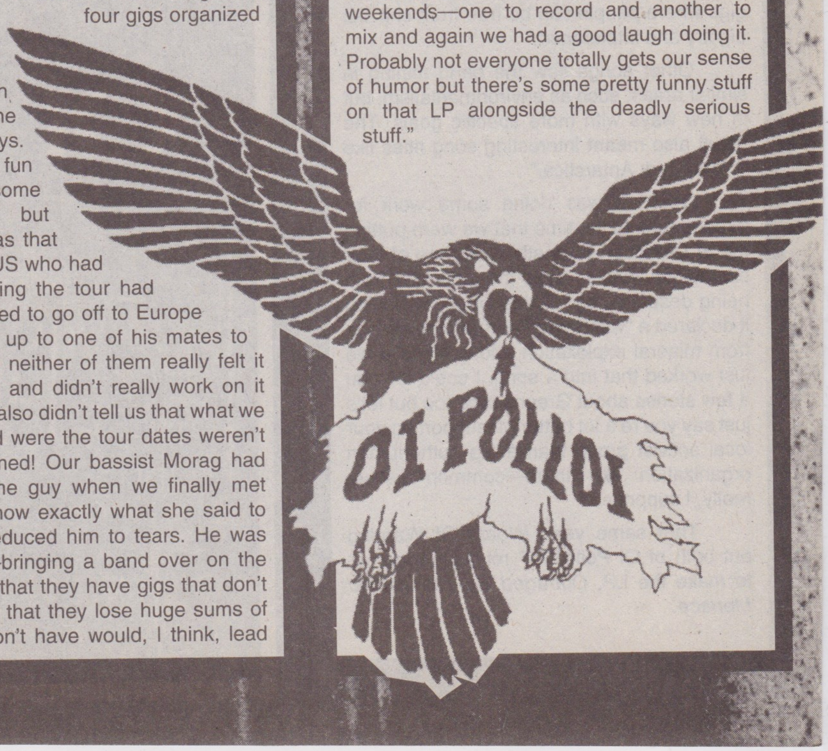
Deek: "We were aware of some of the Dave Foreman/Murray Bookchin debates and so on but we took more notice of the situation in Europe where attitudes are a bit different. There are definitely elements of the thinking of some US "Deep Ecologists" that we certainly do not agree with, and then of course you have the lunatics who advocate wiping out a large portion of the human race (though needless to say they don't want to start with themselves!) and folk like the "Hardline" guys with all this inane talk about "vegan dictatorship" and "the death penalty for carnivores"—really, really stupid, ill thought-out nonsense. These guys are definitely a few cashews short of a nut roast! We're all vegan/veggie ourselves, obviously, but this kind of thing doesn't help anyone. Indeed the Hardline anti-choice bullshit and some of their other stupidity caused a lot of trouble for environmentalists in Germany where a lot of the German left are already very suspicious of anyone who starts talking about the "beauty of the forests" after some of the Nazis' similar pronouncements in the 1930s and 40s. As a result we ended up doing a big six-week Earth First info/film/music tour with Homo Militia in Germany to try to undue some of the damage and show to folk that Earth First and other radical environmentalists were not all about dubious right wing, homophobic, anti-choice bullshit. That went very well and we're glad to see that "Hardline" seems to have pretty much disappeared up its own arsehole here in Europe."

At this point, the band was offered a tour of the US. Anxious about the chance to tour abroad, they agreed, not realizing what they were getting themselves into. With a total novice booking the dates, the tour was a financial debacle.

Deek: ""Pretty chaotic" is a good way of describing it! We'd been told that we would have about 25 gigs over the space of a month but when we actually got there we found out there were only 5! It was a fucking disaster financially—we'd borrowed money to get our airfares—and when we lost most of it, it totally fucked the band up. In the end it wasn't too bad in terms of gigs, as we had five good gigs in Canada at the start with this brilliant band called One Blood who were a really nice bunch. And then while we were in the US we managed to get another four gigs organized so we ended up with 14 over a month, which was almost one every two days. It was a lot of fun and we met some great people, but the problem was that the guy in the US who had started organizing the tour had suddenly decided to go off to Europe and then left it up to one of his mates to finish it and so neither of them really felt it was their baby and didn't really work on it properly. They also didn't tell us that what we were being told were the tour dates weren't actually confirmed! Our bassist Morag had a real go at the guy when we finally met him—I don't know exactly what she said to him but she reduced him to tears. He was lucky though—bringing a band over on the understanding that they have gigs that don't in fact exist so that they lose huge sums of money they don't have would, I think, lead some bands to be less understanding. Some folk really helped us though. We stayed with Roger from Agnostic Front and he got us a great gig at CBGBs and the folk from Nausea, who we did a few gigs with, were really nice as well. Overall it was a really good experience—just not so good for the bank balance! Then two of the guys got back to find they'd been dumped by their girlfriends in their absence so getting back broke to that was a bit of a low point. It was a useful learning experience though, and we later went back and did it properly on the Primate Freedom Tour and another time when we toured the US with Blownapart Bastards."

The decade ended with Oi Polloi releasing two full length LPs on Words Of Warning Records. The first was their second studio album, *In Defence Of Our Earth*. After a year off, the group was at their peak, with some interesting new musical ideas as well as some really off the wall humor taking a lot of people off guard.

Deek: "It took a while to write as we were all doing a lot of hunt sabotage at the time and that was the real priority for us—sometimes going out several times a week to try to stop the local foxhunts. Chris (guitar) was involved with the Glasgow hunt sabs as he was from Clydebank and Dan (drums) and I would go out with the Edinburgh sabs when I was in Edinburgh and when I was in Yorkshire where I was by this time studying ecology at university there, I'd go out with the York and Leeds sabs. In fact Dan eventually left the band in part to devote more time to sabbing. He's now a wildlife conservation ranger. Our bass player on this LP was Muz, who had been in the band when we were at school playing everything from bass to guitar and drums and who had also played bass on one side of our previous LP, *Unite and Win*. He's a musical genius, so together with Chris's stuff and a couple of tunes from old guitarist Rat, who had written a lot of our early stuff (and also played penny whistle on a couple of these tracks on this recording), we had a good mix of material when it was finally ready. It was recorded over two long weekends—one to record and another to mix and again we had a good laugh doing it. Probably not everyone totally gets our sense of humor but there's some pretty funny stuff on that LP alongside the deadly serious stuff."



Especially with the CD reissue some ten years later, there are a lot of people who think of this record as the ultimate Oi Polloi document. One of their most cohesive records (it was the first time the band recorded an entire LP in one session), the arrangements are slightly more evolved while still maintaining the rage that made them popular in the first place. Deek has always had a strangely unique vocal style. He belts it out with the best of them, but his vocals tend to hit just slightly higher registers, separating them from the more typical crust and hardcore vocalists. That probably has something to do with their similarities to Oi! music.

Lyrically, they were still taking chances, though to them they were just writing about what they felt. "When Two Men Kiss" was an especially daring statement to make in the generally macho, homophobic punk scene.

Deek: "The response to this song live has always been one of either two things—the first one being abuse as, sadly, even in our supposedly "alternative" punk scene, there is still plenty of ignorant intolerance and homophobia. We've had everything from folk shouting moronic nonsense like "Fuck off you fucking poofs" to chucking beer glasses and other missiles at us—usually from the back of the hall of course, although in Ireland these Catholic skinheads actually came up to the stage to batter us over it and we only avoided that because someone set a van on fire and rolled it into the venue's windows and the whole pub went up in flames a few seconds later (but that is another story!). The other reaction is guys jumping on stage to French kiss me! That's happened quite a lot over the years. It's also good to see sometimes a couple of guys getting up on the stage and "getting it on" with each other. This is something where again we are definitely not preaching to the converted, unfortunately—sometimes our so-called "alternative" community actually seems more like just a microcosm of mainstream society so that's why it's so important and positive to try to change that and create spaces at our gigs where people can be free from shit like bigotry and intolerance."

Other songs saw the band mining in similar areas, such as environmentalism, but in new ways with more specific goals. The result also meant interesting song titles like "World Park Antarctica."

Deek: "I was doing some work for Greenpeace at the time that we were putting the *In Defence* LP together and one of their campaigns was to stop the Antarctic from being despoiled by multinationals by having it declared a "world park" nature reserve free from mineral exploitation and so on. So we just worked that into a song. I could tell you a few stories about Greenpeace too but let's just say you're a lot better off supporting your local activist group than a big authoritarian organization like them—common sense, really, I suppose."

That same year, Words Of Warning put both of Oi Polloi's 7" releases together to make the LP, *Outraged By The Atomic Menace*.

Deek: "We wanted to keep *Resist the Atomic Menace* still available on a different label from Endangered (which was a rip-off) so we put it out on WOW, who had also sold out of the *Outrage* EP by this time. It was a good way to keep the two 7"ers still available for people and we stuck on some extra material like an extra track that we recorded at the same time as the *Outrage* 7" as well to make it a better value. Sadly WOW later started ripping off their bands as well, but that's another story."

More than 20 years since the group first formed and Oi Polloi are as popular as ever. Still recording and playing live dates, they have released eight LPs, four split LPs, nine 7"s, and countless CDs and tapes. Through dozens of line-up changes, Deek has been the focus and mainstay of the group.

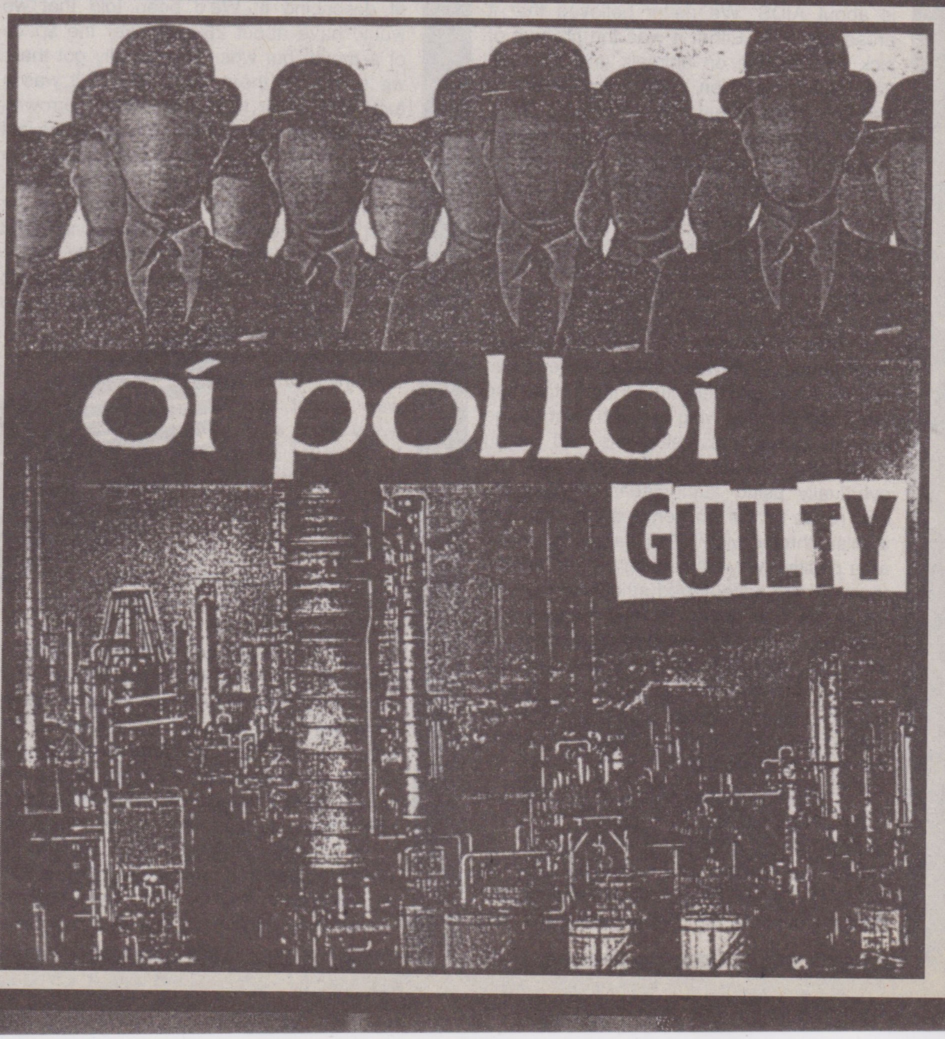
Deek: "To be blunt, because I can't really sing you're always going to have the same shouted vocals and it's always going to be political so, even if we had changed the name, the stuff would still be similar and people would just call us "ex-Oi Polloi," so there's not much point. Just look at Kansala istottelemattomuus, this other band I do the vocals for in Finland. We're always getting described as being "just like Oi Polloi." Anyway, a lot of the old songs are too good to stop playing—someone has to keep doing them!!"

Over time, the music has certainly evolved. On their most recent recordings, they are still a raucous punk rock band but with more sonic layers and a modern yet not clichéd guitar sound. The overall production is probably a lot better as well.

Deek: "Honestly, I don't think the stuff that we're doing these days is that much different from the early stuff. It's always been a mixture of mid-paced stuff with chant-along choruses and faster thrashier stuff, all with shouted political vocals. Maybe some of the song structures are sometimes a bit more complex nowadays but it's still basically the same kind of thing. One difference, admittedly, is that we now do a lot of stuff like our last LP, *Ar Ceòl Ar Cànan Ar-a-mach,* in our indigenous Celtic language, Gaelic, but it's still political and the lyrics are still over the same kind of raw, angry music. I don't foresee any change soon either!"

Oi Polloi are certainly blunt but that's part of their character, which is what has helped them to endure while remaining relevant over the past decades.

Deek: "To be quite honest I don't spend much time looking back. We're all much more concerned with what's happening in the world right now and what we're going to do about it—and what kind of world we're going to leave to the generations who come after us. Sure, learn from the mistakes of the past and be aware of history, but we're not about nostalgia, we're about looking forward. To quote Toxik Ephex, "Life's not about achievement, it's not about what you've done. It's what you've still got left to do that makes life so much fun.""

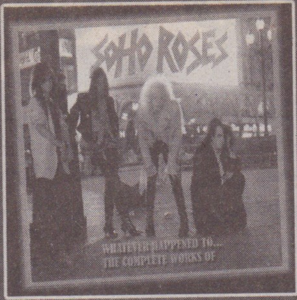


FULL BREACH KICKS

new & exciting releases out now!

The Soda Pop Kids
Teen Bop Dream

THE SODA POP KIDS
"TEEN BOP DREAM" CD / LP / itunes
PORTLAND BOY'S NEW ALBUM
IT'S SATURDAY EVERY DAY!



SOHO ROSES
"WHATEVER HAPPENED TO...
THE COMPLETE WORKS OF" CD / itunes
'80s LONDON GLAM ROCKER'S COLLECTION

KEEPING UP WITH THE JONESES

THE JONESES
"KEEPING UP WITH THE JONESES" CD / LP / itunes
REISSUE OF THE '80s CLASSIC
LA's INFAMOUS GLAM PUNK LEGENDS!

SICK FITS
"S/T" CD / LP / itunes
ROCK 'N' ROLL PUNK THUNDER
THE CANADIAN BOYS ARE BACK!

ALL ORDERS COME WITH A FREE
CD SAMPLER &
"ROCK 'N' ROLL OR DEATH"
BOTTLE OPENER KEYCHAIN
CELEBRATING OUR 5TH YEAR!

~

COMING SOON:
The Joneses "Criminals / Tits and Champagne" CD / LP
The Joneses DVD
"Sedated Just Like You: 25 Songs About &
Inspired by the Ramones" compilation

~

Distributed by Redeye Distribution
www.redeyeusa.com

~

Come visit the FULL BREACH 77
online store for original punk rock &
rock 'n' roll t-shirts, leather jackets, & more!

FULL BREACH KICKS **2060 N. California Ave. • Chicago, IL 60647 • www.fullbreach77.com**

SUPER SECRET
RECORDS

www.supersecretrecords.com
P.O. Box 1585 Austin, TX 78767

WHAT WE DO IS SECRET.

BROTHERHOOD OF ELECTRICITY
FACELESS WEREWOLVES
NERVOUS EXITS
HOTRAILS
SPARKLE MOTIÓN
TOKYO NITES
MANIKIN
TEENERS
PARTY GARBAGE

MAMMOTH SOUND
MASTERING

FLAT RATES PPD

7": $40 PER SIDE
LP: $100 PER SIDE
CD EP: $80
CD FULL LENGTH: $200

PROUD TO HAVE COMPLETED
PROJECTS FOR ARTISTS INCLUDING:

WASTED TIME
IMPALED
DEADFALL
SEEIN RED
STRUNG UP
DIRECT CONTROL
MDC
FUNEROT
GHOUL
GOVERNMENT WARNING
86 MENTALITY
ANNIHILATION TIME
MAGRUDERGRIND

CALL / EMAIL FOR QUOTE
WWW.MAMMOTHSOUNDMASTERING.COM
(831) 566-5381

MICROCOSM
PUBLISHING
New BOOKS TO POUNCE ON!

DIY SCREENPRINTING

John Issacson has taken his instructional zines & turned them into an affordable, everything-you-need-to-know guide to screenprinting! Content from both zines is included along with an additional 90-plus pages of new material! ISBN 0-9770557-4-4 **$10**

CHAINBREAKER BIKE BOOK!

A hand-illustrated and accesible introduction to the world of bike repair! The first 128 pages are a complete repair manual to get you started on choosing, fixing, and riding your bike. The next 128 pages reprint all four issues of the zines, which were destroyed in Hurricane Katrina. ISBN 978-0-9770557-3-9 **$14**

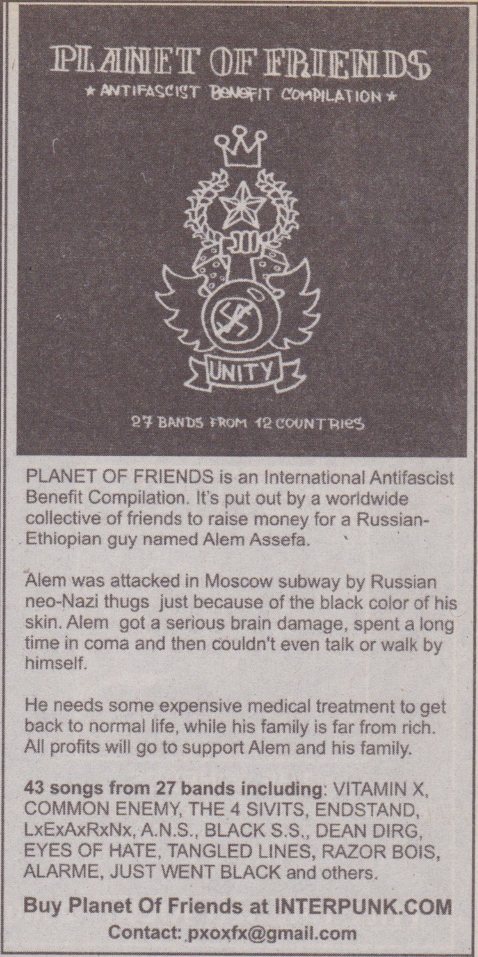
MY BRAIN HURTS #1-5 book

Teenage queer punks get in perpetual trouble when they aren't flirting over loud music or postering their high school. It's like your actual group of friends from being in high school! Liz Baillie has a real talent for dialogue, characters, storytelling, and capturing New York. ISBN 978-1-934620-03-8 **$6**

DISTANCE MAKES THE HEART GROW SICK

A collection of 6 years of Cristy Road art is featured here on 90 postcards. Includes work from Bitch & Jane Magazines, art for Green Day, The Queers, Esther Bell, & more. Cristy continues to create the visual voice of DIY punk rock youth. ISBN 978-0-9788665-1-8 **$15**

MICROCOSMPUBLISHING.COM
2,300 other titles to choose from!
222 S Rogers St | Bloomington, IN 47404



PLANET OF FRIENDS
★ ANTIFASCIST BENEFIT COMPILATION ★
UNITY
27 BANDS FROM 12 COUNTRIES

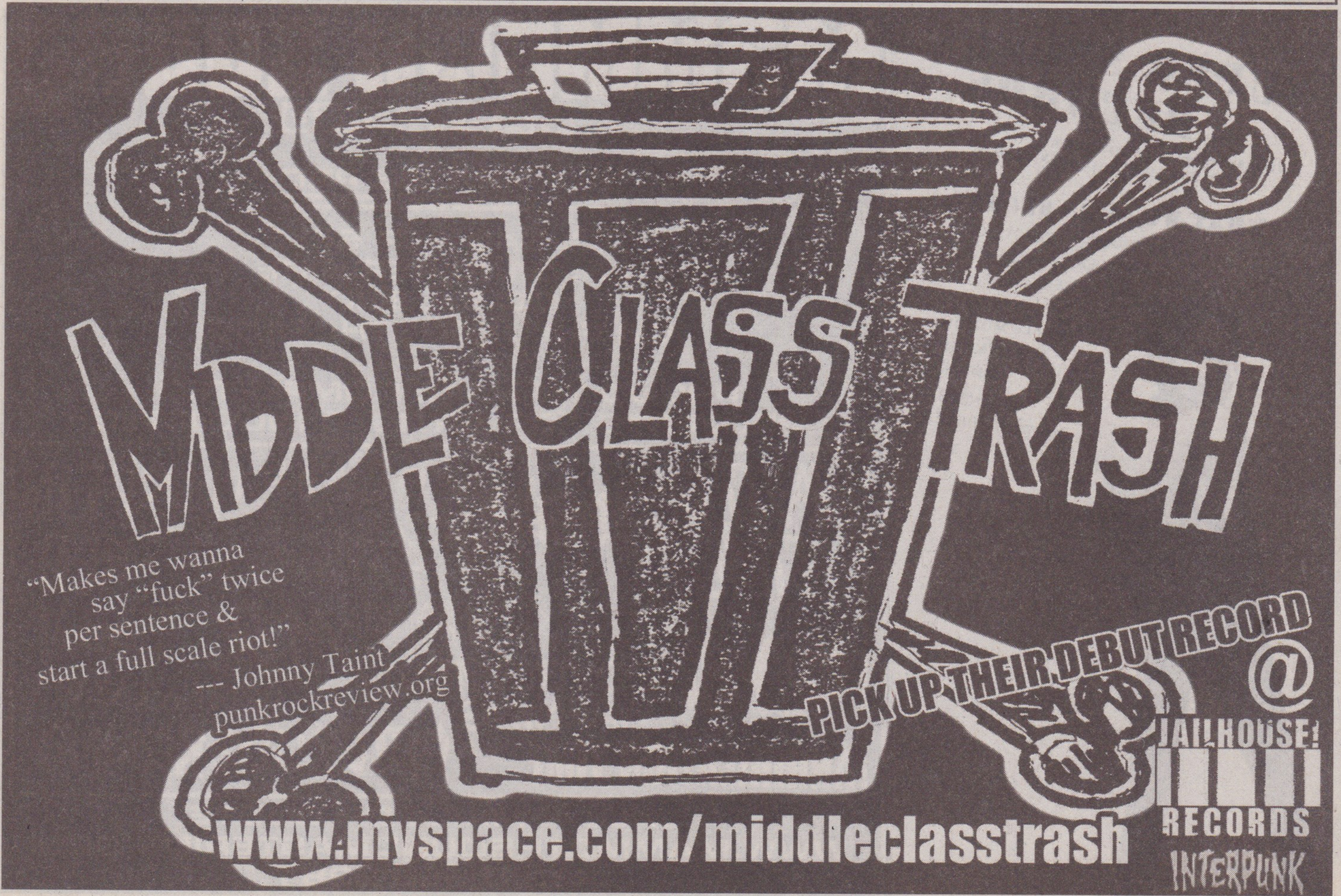
PLANET OF FRIENDS is an International Antifascist Benefit Compilation. It's put out by a worldwide collective of friends to raise money for a Russian-Ethiopian guy named Alem Assefa.

Alem was attacked in Moscow subway by Russian neo-Nazi thugs just because of the black color of his skin. Alem got a serious brain damage, spent a long time in coma and then couldn't even talk or walk by himself.

He needs some expensive medical treatment to get back to normal life, while his family is far from rich. All profits will go to support Alem and his family.

43 songs from 27 bands including: VITAMIN X, COMMON ENEMY, THE 4 SIVITS, ENDSTAND, LxExAxRxNx, A.N.S., BLACK S.S., DEAN DIRG, EYES OF HATE, TANGLED LINES, RAZOR BOIS, ALARME, JUST WENT BLACK and others.

Buy Planet Of Friends at INTERPUNK.COM
Contact: pxoxfx@gmail.com



"Makes me wanna say "fuck" twice per sentence & start a full scale riot!"
--- Johnny Taint
punkrockreview.org

www.myspace.com/middleclasstrash

OBSTRUCTION

Interview By Chris Peigler

MRR: I only knew about Obstruction once Keith joined the band. I know you guys were around before then. Tell me how you guys got together.
Josh: It was basically me and Wes. We wanted to start a band together and we couldn't find anyone.
Jon: They asked me to play guitar. We wrote a couple songs and Keith was the perfect fit for the band.
Josh: The first practice was really bad and we had to rewrite all of the songs that we had written.
MRR: When did this all start?
Wes: We had the idea for a while, but we didn't start looking for people until around July 2006.
Jon: We didn't get Keith until about January 2007.
Rob: You guys used to come into the record store (Lunchbox Records where Rob works) and told me you wanted to sound like DRI.
MRR: And Josh is wearing a DRI shirt, just for the record! Now, how long had you two (Josh and Wes) known each other?
Josh: A little over a year. I had lived in Wilmington and knew him randomly and then when I moved to Charlotte we started hanging out and we were in love from the first second (sarcastically).
MRR: I could tell that (even more sarcastically).
Josh: We were just really alike so we decided to start a band. I was in another band in Wilmington and once I moved I couldn't be in that band anymore.
MRR: And how did you meet Jon?
Josh: I went to a "party."
Jon: Fuck you!
Josh: And there were dudes licking dog (unintelligible).
MRR: Licking dog bowls?
Jon: Balls!
Josh: Basically I think because he liked Kurt Vonnegut and I like Kurt Vonnegut.
Jon: So we started talking online and started hanging out. I played guitar in this band in high school and I hadn't really played since then so I started picking it up again and writing songs.
MRR: And then how did you meet Keith?
Josh: Through MySpace.
Jon: Yes, MySpace.
Rob: You guys are so lame right now!
MRR: That was Rob with his editorial opinion.
Josh: He's a MySpace hater.
Rob: I don't have a MySpace.
MRR: So Rob, tell us about your anti-MySpace feelings.
Jon: Like Facebook's any different.
Wes: Yeah, you have a Facebook.
Rob: I do have a Facebook but Rupert Murdock owns MySpace.
MRR: Who owns Facebook? Does anybody know?
Rob: Some college kid.
MRR: He just hasn't sold it yet. So you guys have a song called "Shutdown." A lot of times when you introduce it live, you talk about technology.
Josh: It's mostly about the movie *Terminator*. I guess if it has a deeper meaning it's about letting machines do everything for you and taking over and I guess in that sense I'm a Luddite.
Jon: But he has an iPod.
MRR: But he doesn't have a MySpace profile?
Jon:He does!
Josh: I am a MySpace fiend.
MRR: So a Luddite with a MySpace fixation?
Josh: It doesn't make sense.
MRR: Today I was re-reading the lyrics to one of your other songs, "Apathetic Society," and I couldn't decide if it's supposed to be a parody-or are you serious?
Josh: It's a parody. A lot of the lyrics are parodies.
Jon: Josh is a sarcastic writer.
Rob: Josh watches way too many movies.
Jon: "Apathetic Society" is about people not really caring and just going through life and thinking that-
Josh: Everything is going to be fine.
Jon: And not giving a shit about what happens in the world.
Josh: And the fact that it's cool not to care, to just be apathetic.
MRR: So how did you guys get into hardcore punk? What does it mean to you and why are you playing this music?
Jon: Back when I was in high school I listened to a lot of pop punk and it just went from there and I started listening to Rancid and Black Flag and now I listen to mostly hardcore. It's been a gradual thing for me.
Keith: I just like playing fast music.
Wes: I can play it, for one.

I'm not that great a guitarist and it's fast and I've always liked it for as long as I can remember.

MRR: And I know Rob has something to say here.

Rob: I liked Minor Threat a lot when I was 13. A whole lot! Way more than anyone should ever like a band. Like an unhealthy amount. And then I saw H2O when I was 15 and from then on out I'd rather be at a hardcore show than anywhere else.

MRR: Anywhere else?

Rob: Yeah, pretty much. I like the mountains a lot.

Josh: The band Mountain.

Rob: No, the mountains.

Josh: My brother got me into it. He got me into NoFX, Op Ivy, and then I started liking good stuff.

Jon: That's good stuff.

Josh: I was listening to a lot of punk when I was in high school around age 15, and then I started listening to a lot of metal. Now, it's come full circle and I'm listening to a lot of punk again.

Rob: I think Wes and I actually met at a hardcore show in high school. That was when you wore cowboy boots all the time.

Wes: I still do occasionally.

MRR: You guys are all from the South?

Everybody: Yes.

MRR: I feel bands are at a disadvantage playing this kind of music in the South.

Rob: We don't play mosh metal.

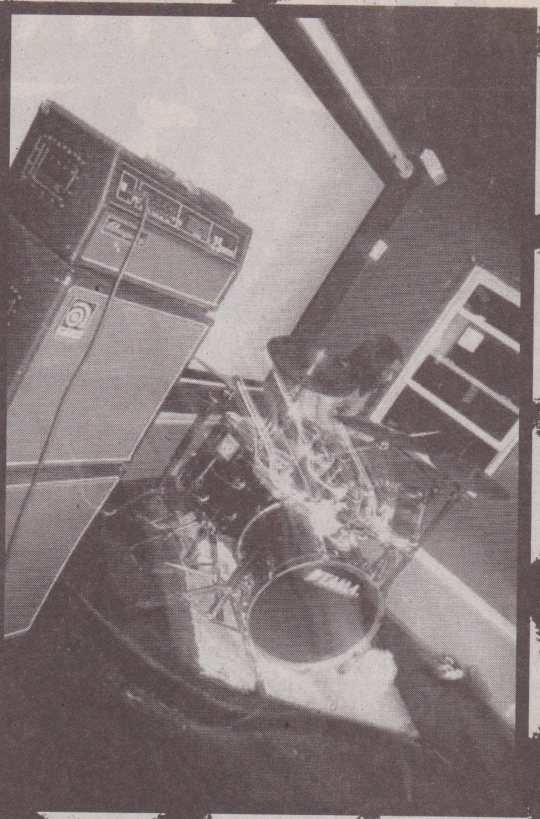
MRR: What kind of goals do you have for the band?

Wes: We just wanna rock!

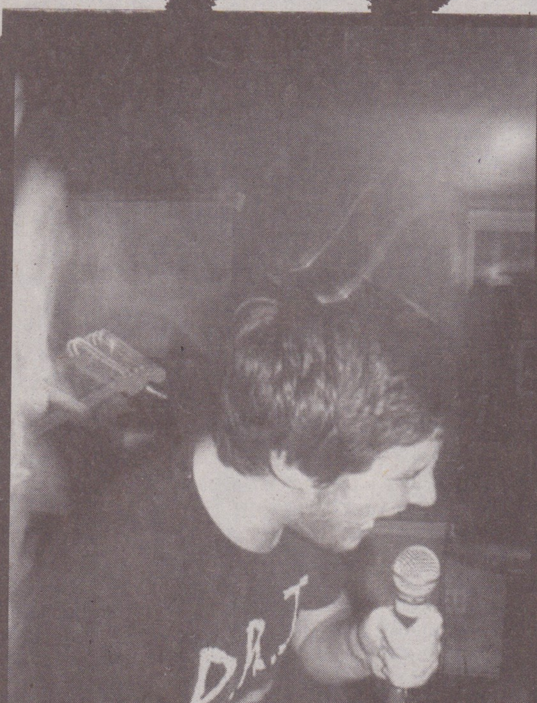
Josh: Kick everyone out.

Jon: This band is definitely for fun. Most of us are in school and have other jobs. Right now it's mostly something we do a couple of times a week for fun and that's all it is. We're not doing it as a job or for money. What will the future be? It depends on where we all go.

Rob: I want to make it big! (sarcastically)



Wes: I think we're playing the wrong music to be making money. Otherwise I'd be in a Christian rock band if I wanted to make money.



MRR: points to a display for *Banktown* Magazine, a local PR rag put out for yuppies and wannabe yuppies You live in Banktown, you see? There are not a lot of opportunities here.

Josh: There are not a lot of opportunities anywhere, technically. You just have to make the best out of your situation and try to have the most fun.

Rob: We're playing a dozen shows in two months. There has to be something going on to do that.

Wes: We're just down to party.

Josh: I guess. I don't really party.

Rob: I don't think anyone does but you, Wes.

Wes: Keith.

Josh: When we played in Wilmington. It was pretty awesome.

Keith: I still have the scar on my leg.

Josh: Keith got really drunk and became "Keithmeister" (that's when he drinks Jägermeister) and head-butted people and ran into brick ledges.

Rob: I'm starting a straight-edge band after this. Fuck you guys!

Wes: He woke up the next morning with blood covering his entire leg and walked onto the beach with this big streak of blood.

Josh: He kept it on his leg the whole day!

I WALK THE LINE

I am a jaded person, so when I heard Gearhead Records had signed a band with the name "I Walk the Line" I had a sneaking suspicion that this band was gonna be either some crappy cowpunk or maybe a country band(??) In fact, nothing could be further from the truth. This Helsinki, Finland unit is a ripping live punk band, all keyboards and guitars, and they blend dark melodic punk with raw power. I was stoked to get a chance to tour with these guys (and gal) on the way to South by Southwest this year. Keep an eye out for them as they plan to return stateside in 2008!

Interview and introduction by Eva Von Slut

MRR: Please introduce yourselves and what you do in the band.

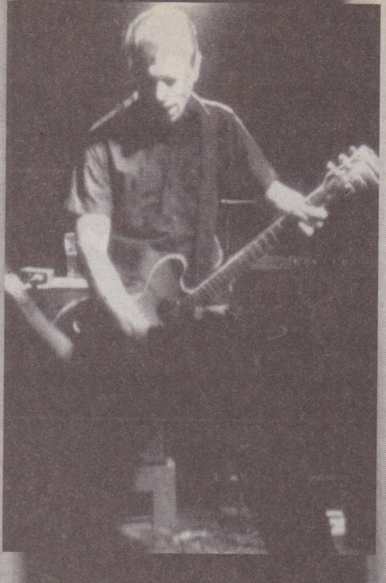
Jani: Ville Rönkkö sings and plays bass, he is the guy who writes the music and lyrics. His brother Antti plays lead guitars, sings back-up vocals, and does the artwork, layouts, and stuff like that. Jussi Kenttämaa plays the drums and sings back-up vocals as well. Anna Pirkola plays the keyboards; I'm Jani, I play the rhythm guitar and handle most of the everyday business stuff…

MRR: What is the back-story on how IWTL began? I know Jussi is also in Hero Dishonest, are there other projects that you guys are currently in or have been in?

Ville: I Walk The Line started as a side project in 2003. At that time we were busy playing with our other bands Wasted and Manifesto Jukebox. We had known the guys for a long time and toured mainland Europe many times together. We kind of figured that we have the same taste in music and would like to play some other stuff besides straight punk rock. So, when we had a break from the other bands we started to jam just for the hell of it at the rehearsal room. The other reason we started the band was that, I had written some more diverse and melodic songs that didn't really fit Wasted's style, so I needed to start a new band in order to use these songs. When we came up with the name, Mr. Cash was still very much alive and a movie with a similar name was not planned—at that time at least in Finland he wasn't hyped, just a singer among others. And nowadays people assume that we're a fucking Johnny Cash cover band! Well, well. At first we solely consisted of Wasted and Manifesto members and Anna. Then after the first album, Antti L. (the original drummer, Manifesto Jukebox singer) left the band and Jussi from Hero Dishonest replaced him. But Antti L. remained in the band's crew, he became our sound guy, so we have a really good team now. Nowadays Jani doesn't play in Manifesto Jukebox anymore, but my brother Antti and I still play in Wasted, even though we're taking it easy. IWTL is taking up pretty much all the time we have, but we throw a gig here and there with Wasted still, 'cos it's a lot of fun and nice to play straight forward punk rock and scream your lungs off every now and then.

MRR: Who writes the lyrics and the music in the band?

Ville: I write all the lyrics and most of the music. Usually I bring a complete song with me to the practice room, but sometimes someone has a riff, then we jam until it becomes a song. I usually make a demo song with an 8-track recorder using all the



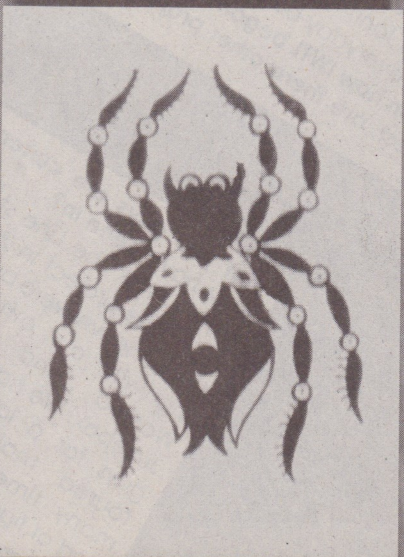
basic ideas and melodies and then we work it out together at the practice room, arrange the whole thing. Sometimes it ends up that the song doesn't need many changes, but other times the result ends up totally different from where we started. It could happen that we have slow country song and it somehow progresses towards fast punk rock or the other way around. I write almost all the songs with an acoustic guitar, but lately I've been trying some different methods, like building a song around a keyboard or bass line. Music always comes first, and then I start to write the lyrics according to the song, depending on the vibes I get and what kind of stuff fits the music.

MRR: Your lyrics tend to have a more intellectual leaning than most punk rock bands. Is that deliberate or is it just a Finnish thing?

Ville: It could be something in the water or more likely in the vodka! It could also be that we Finns spend more time thinking rather than talking. Actually lyrics mean a lot to me. I don't care how good the song is musically, if the lyrics suck or don't fit the music, the whole song sucks. I think good lyrics can sometimes save an average song. I just write about everything I observe, see, or feel in this world. Be it demons inside my head or a friend with suicidal tendencies or drug abuse. They're my personal views and observations on what's going on in the world and in my life in general. On the *Desolation Street* album you can see more or less of the sad and depressing side. I don't plan what I write, my personal situation in my life pretty much decides what is coming. For example during the time I wrote those songs, I was going through the shittiest period in my life and suffering from depression. It's not meant to be anything intellectual. I just try to prevent writing songs about the same subjects or the same way someone else does. The most important thing is stay true to yourself and not to please anyone else, in a way that a certain style of music has to have certain kinds of lyrics. I don't care at all what people think or what it's supposed to be. I write lyrics and music without thinking if it's punk rock or rock 'n' roll or whatever style, that's what punk means to me. It's all about honesty.

MRR: Although there is no overt mention in the lyrics, I sense you all have some deeply held political convictions. What are the causes you are passionate about?

Ville: Our lyrics are more on the personal side, but if you read closely and between the lines, you will detect some convictions, not necessarily political, but some things we feel strongly about. Nowadays those things are just part of our way of life and just feel natural. We've all been vegetarians for at least a decade—we're so used to it that anything else feels weird. We all met about 15 years ago in the DIY punk/hardcore circles. Some of us used to be more or less active in anti-fascist, anti-military, or animal liberation movements in the '90s. But nowadays we're only active in drunken discussions in a corner bar about it all and playing punk rock. One thing in Finland that kind of forces you to have a conviction one way or the other is some of the fucked up laws. Everybody is obliged to go to the army. If you refuse you're faced with two different kinds of punishments. You can either choose jail or do the civil service. One of us went to jail for six months, two of us did thirteen months of civil service, one was freed (women don't have to go), one went to the army, but got a civil service man's pass later on.



MRR: Any songs in Finnish coming our way soon?

Ville: Absolutely not! I hate

Finnish as a singing language, it doesn't fit rock 'n' roll or punk rock at all. It sounds horrible. It's way too stiff and hard for that. And since English is the international language and we're touring outside of Finland a lot, obviously we want to be understood. And since the lyrics play a big role as well, I think it's important to express ourselves in English.

Jani: I totally disagree with Ville about the Finnish language in general—a lot of the music I grew up listening to and still like is sung in Finnish. Most of the bands that got me into punk, sang in Finnish and I really like the way it sounds and the things those bands are able to say…I personally cannot connect to many bands that sing in English or any other language in the same way. It's not always necessary though, as long as you can sense the general feeling…one of my favorite bands in the world is Turbostaat from Germany and I don't really have a clue about their lyrics. But still, I completely agree with Ville when it comes to I Walk The Line, singing in Finnish. It would be completely out of place in this band!

MRR: Tell me a little bit about your album, *Desolation Street*. Where was it recorded? How long did the process take? Any crazy stories from the recording studio?

Ville: It was recorded and mixed in JJ-Studio Tampere, Finland, in three weeks. The studio is only equipped with analog equipment and really cool old-school gear, vintage Fender amps. Some of the amps we used were from the '50s—for example a Gibson amp made of cardboard. Even some effects you hear on the album, like the explosion in "Where Strangers Meet" are kinda played. We took an old-school amplifier with a good echo effect in it and dropped it on the floor, so it makes a huge banging sound. We were just banging that on the floor and got a cool explosion! It's a lot slower and more stressful to record everything analog. I like the fact that it's a really honest way of recording, everything you hear is played by us. You have to play kind of live, 'cos it's really hard to overdub—at least with the drums it's impossible. To avoid using some new-school effects for the vocals I sang some songs in the corridor of the studio, next to the toilet. You get some nice echoes from there!

Jani: The readers of this zine (if they got this far with us!) might be interested in the fact that many of the classic early-'80s Finnish hardcore records (Kaaos and so on) were done in the same place, ha…

MRR: Can you tell me a little about Combat Rock Records?

Jani: Combat Rock Industry is a punk rock label run by my friend Janne and I, who screams in Endstand. We started Combat Rock back in the year 2000 after a couple of years of running our separate one-man labels. Our first release was Antti & Ville's other band Wasted's first album, *Suppress & Restrain*, and we have released over 50 records since and are not going to stop anytime soon, even though all this is definitely getting harder all the time! We are too stubborn and there are too many good bands…everybody should check out this new Finnish band called Kakka-Hätä 77. It's late-'70s style Finnish punk rock and just plain amazing! Also we just released a live album from Lama who is the best of the early-'80s Finnish bands and actually just today I got the master of the new Victims album from Sweden, it's called *Killer* and well…it is a killer! This will be out in January 2008 at the same time with a new album from The Heartburns, one of the best punk rock bands to ever come from Finland! We also run a record store called Combat Rock Shop in the

center of Helsinki so stop by and say hi if you are around!

MRR: Every time I read anything about you guys there is always a mention of a Murder City Devils influence. Is that annoying to you, or do you find the comparison flattering? What are your other influences?

Ville: I don't know if the journalists would've mentioned that if it wasn't written in the album's press release. If we had dropped some other name, then it would be repeated all the time. At least in Finland we mentioned being influenced by Blondie, so in some magazines they wrote that it sounds like Blondie! Those lazy bastards are making money doing those reviews and they are just copy pasting our press info! But I gotta admit that in the beginning we were influenced by them a bit. But the main influence was the fact that they used keyboards in a punk rock band. That's all, no musical influence. Now we have pretty much nothing in common with them. To name some great bands that might have had an influence on us: Dead Boys, The Clash, Lords Of The New Church, Rocket From The Crypt and all the other John Reis´ bands, Jay Reatard, some Cure, some Devo, and then a big portion of Finnish melancholy and darkness.

MRR: What's up with Finnish people and the Dr. Pepper and rum??

Ville: We only get the shitty non-sugar version of it here. We can't get the real original Dr.Pepper in the south of Finland, so every time Jussi goes up north to Lapland where he's from, he pays a visit across the border to Sweden and buys a 24-pack of the real Dr.Pepper. When he comes back, we all go his place and get fucked up on rum and Dr Pepper!! It's horrible for us sometimes when we have to settle for some shitty fake cola drinks instead of the real thing! That's one of the reasons we're so damn depressed up here.

MRR: Having toured the USA with my band I, what are your thoughts on partying with Americans? What are the differences between our scene and yours back home in Helsinki?

Ville: It was a blast touring with you party animals! I just wish I could remember all the good memories…it's different for sure to play there, not necessarily the venues, they are actually quite similar to Finnish or European ones, but the way bands get treated is a lot different. Here in Finland bands get treated way better than in the states. The bands get a warm meal, snacks, a case of beer, maybe a bottle of rum, money for gas even if there´s only five people who paid, and of course a place to sleep, even if its on the promoter's floor, but we still get some hospitality around here, heh.

Jani: Umm…there's definitely more champagne & cocaine over there ha ha! Other than that…it's just what Ville said, the biggest difference is that even the bands and people that are not so popular get the basic stuff they need to survive on the road. It's just a whole different culture, a different attitude towards doing things I guess. But whatever, we had a great time nevertheless and experienced loads of things that wouldn't be possible anywhere else, and are looking forward to coming back there in 2008—luckily we still have our credit cards, ha…

MRR: Any bands in Helsinki we should watch out for?

Ville: The Heartburns, Sweatmaster, Lighthouse Project, Kakkahätä-77, Another Sinking Ship, Abduktio, Last Calls…

Jani: There's a great new band Cold Call. Joel from Endstand is playing upright bass and it's melancholic country music or something like that. I would compare it to Whiskey & Co, The Knitters or similar bands…it's amazing anyway! I would rather speak about Finland not just Helsinki—Finland is small enough too. There are only about five million people living in the whole country! In Tampere there is a new band called The Last Calls with people some might know from Manifesto Jukebox and Wasted. They play mellow dark rock like Black Heart Procession, Murder By Death etc and are just awesome…sure there are also loads of traditional great new punk/hardcore bands like Kakka-Hätä 77, The Heartburns, Lighthouse Project, Another Sinking Ship, Kieltolaki…

MRR: What are your future plans?

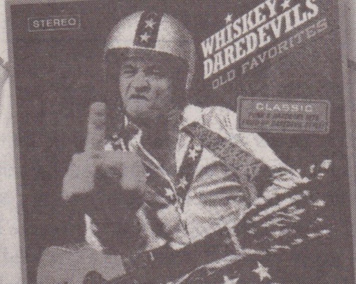
Jani: At the moment we're working on the songs that will soon end up on our new album, *Black Wave Rising*. We will record it in January in a studio that's built inside the wall of an old military fortress, on an island that is a 15-minute ferry ride away from Helsinki. So, up here in the north during the dead of winter, in the middle of frozen sea—if that's not the perfect environment for making a great I Walk The Line album then I don't know what would be, ha ha! Always making the albums during the wintertime is a personal survival strategy as well…something to keep you active, something meaningful to do inside when it's dark. Then we can release the stuff when it's actually nice to go out and tour! So, *Black Wave Rising* will be released in April 2008 in Finland on Combat Rock Industry, in mainland Europe on Rookie Records (also home for Spermbirds, Hard-Ons etc..), in Russia on Old Skool Kids and in the US hopefully on Gearhead 'cos they released *Desolation Street* too and it's been fun to do stuff with Michelle! That's it for now, we have loads of cool ideas we are working on at the moment and I hope soon we can get back in the van with the band, and go all over the world! Maybe some day we will relocate to California and end up living in the Command Center for the rest of our lives but that day's not here yet…

LOIKAEMIE

NEW!
Full Length
Album/CD
Out Now!

4th full length by the biggest antifascist
Oi! Punk band from Germany!
A strong stand against intolerance,
stupidity, sexism and fascism!

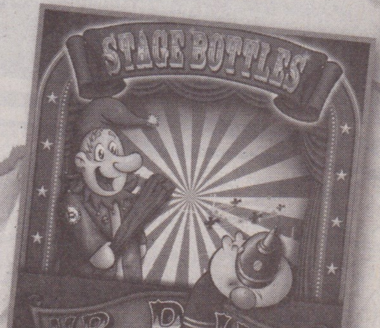
www.loikaemie.de & www.myspace.com/loikaemiemusic



WHISKEY DAREDEVILS
old favorites CD · cat-nr.: KOCD204
the whiskey daredevils give us a rockabilly -country - no frills rock n roll cover album with songs of bad brains, black flag, butthole surfers, circle jerks, fear, flipper, minor threat, misfits, motorhead, ramones, sex pistols and slapshot.

EVIL CONDUCT
KING OF KINGS

EVIL CONDUCT
king of kings CD/LP
cat-nr.: KOCD205/KOLP205
the dutch last resort are back on the map with 14 Oi! '77 Punk Rock Killers recorded in the best studio the band ever joined. inc. coversongs of hank williams and jimmy cliff.



STAGE BOTTLES
mr. punch CD/LP
cat-nr.: KOCD203/KOLP203
Mr Punch is a punishment for all the people who deserves it. Strictly Anti-fascist, Anti-Sexist lyrics again with lots of melody, unmistakeable saxsound and of course w/ provocative lyrics, which brought the band both its enemies as well as its following.

KNOCK OUT RECORDS

SAVE THE VINYL!
www.knock-out.de

v8 clothing

oi!:vision
www.oivision.de

VERTRIEB
CARGO RECORDS

WWW.KNOCK-OUT.DE • WWW.PUNK-ROCK-SHOP.DE

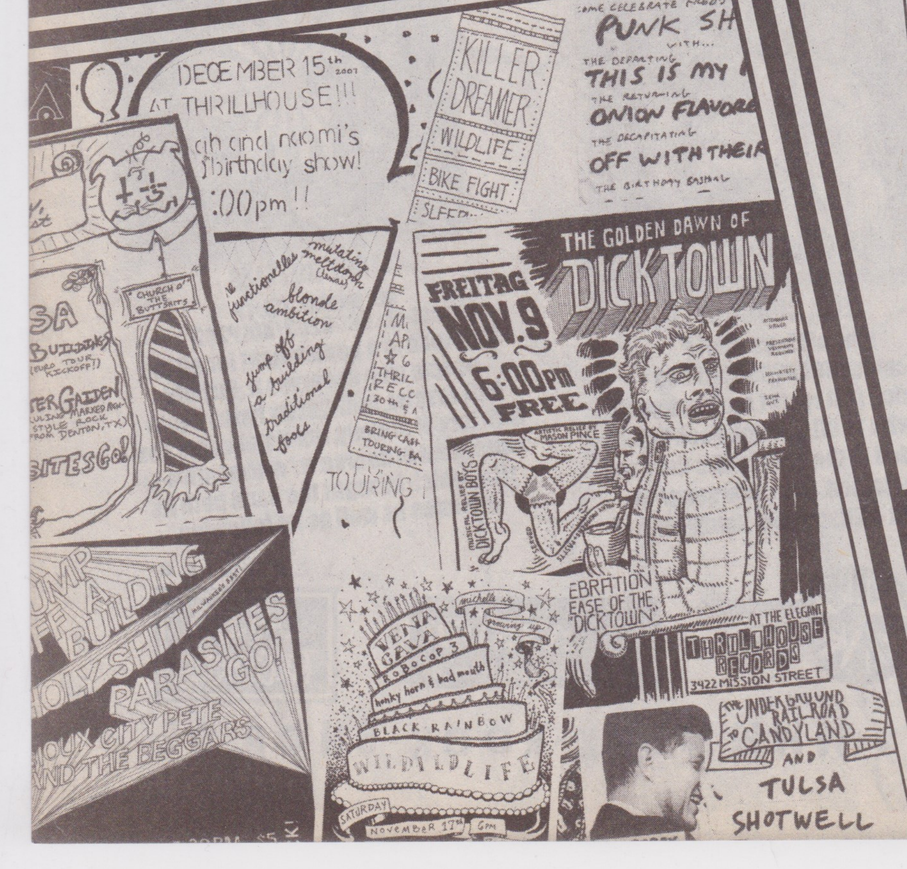
THRILLHOUSE RECORDS

At the very beginning, I'll admit to having just the slightest amount of skepticism towards Thrillhouse Records' survival prospects, especially when at their pre-opening day meeting it seemed like no one knew exactly how much to charge for sales tax. But time has proven the space to be an overwhelming success. The committed collection of punx involved with building and running Thrillhouse have managed to carve virtually from scratch a small but incredibly significant niche of thriving DIY punk culture into the landscape of San Francisco—no mean feat by any stardards. By the time this issue comes out, Thrillhouse Records will have celebrated their one-year anniversary. I sat down with nearly a dozen volunteers in November to talk with them about the store's brief history.

Interview by Chris Hubbard, photos by Scott Miller and Fred Schrunk.

MRR: Let's begin by talking about how the record store got started. Whose idea was it and how did you take it from an idea to a reality?

Fred: Starting a record store and show space was something I'd been talking about and wanting to do for quite awhile. For a long time we had Mission Records here, which was a really great place. I have really great memories from there. It closed down a few years ago, and all of a sudden the city didn't have a punk rock record store or a good all-ages show space. You really felt the hole that that Mission Records left. I assumed that people would take it upon themselves to fill that hole and open up something similar, but years later still no one had. I daydreamed about dong it myself, but never really felt like it was very realistic. About a year and a half ago, I was going to school at the time, and I remember there was this one show I went to. It was a One Reason show and there was an intro to one song where they said something like: "What's the point of going to school when you're just going to do stuff like this? You're just going to go to shows. What's the point of spending thousand of dollars on school when you're just going to do this? Learn from books or your friends." I was like, "Yeah! I'm spending thousands of dollars on school and this is stupid; I really just want to be doing stuff like this!"


DECEMBER 15th 2007
AT THRILLHOUSE!!!
oh and naomi's birthday show!
:00pm!!
KILLER DREAMER
WILDLIFE
BIKE FIGHT
COME CELEBRATE FRED'S PUNK SH
THE DEPARTING THIS IS MY
THE RETURNING ONION FLAVORE
THE DECAPITATING OFF WITH THEIR
THE BIRTHDAY BASH
CHURCH OF THE BUTTSHITS
SA
BUILDINGS
TER GARDEN
SITES GO!
the functionelles
mutating meltdown
blonde ambition
jump off a building
traditional fools
BRING CASH
TOURING
THE GOLDEN DAWN OF DICKTOWN
FREITAG NOV. 9 6:00pm FREE
DICKTOWN BOYS
EBRATION EASE OF THE DICKTOWN
AT THE ELEGANT THRILLHOUSE RECORDS 3422 MISSION STREET
JUMP OFF A BUILDING
HOLY SHIT!
PARASITES GO!
SIOUX CITY PETE AND THE BEGGARS
VENA CAVA
ROBOCOP 3
honky horn & bad mouth
michelle is growing up
BLACK RAINBOW
WILDLIFE
SATURDAY NOVEMBER 17th 6pm
THE UNDERGROUND RAILROAD TO CANDYLAND
AND TULSA
SHOTWELL

Garritt: One Reason started the record store!

Fred: Yeah, kind of. That's when I really started thinking seriously about doing it. I ended up dropping out of school the next semester with the intention putting my energy and time into opening up a Mission Records kind of place. I talked with a bunch of people about it; there was a crapload of people really into it, and a crapload of people that thought I was full of shit. But the people that were really into it, like Jesska, Zoe and Sarah T, really made a difference. We'd go on bike rides through neighborhoods we wanted to have the space in, just looking for "for rent" signs in the window. And that's how we found this place.

Jesska: I remember talking to Fred about it. We had just met at the Kung Fu USA show. We met sharing the mic with Shell and afterwards we were like... "It was really nice rocking out with you. We should do that again sometime." We hung out at a party a week later, and Fred was talking about wanting to start a record shop and I was talking about missing having a place to put on shows, and we talked about how cool it would be if we could put those two things together. Fred said, "I'm going to go ahead and drop out of school." I was going to go on a trip with some friends a few months later and whenever I got back from that we were going to start looking for places. But Fred was looking while I was gone. And I'm from the Midwest and I love the basement situation and there aren't any basements here. I got home and him and Sarah T. had been looking at places and we found this one and it was totally perfect. We moved in a few days later and started tearing up the floor and started building.

MRR: So was finding the place the first thing you did or did you try to save money, or look into the legal preparations or anything like that?

Fred: Yeah, after dropping out of school I got a full time job and started saving up a bunch of money. It was at a restaurant so I lived day to day off the tips and used my paychecks to just pay the rent and saved the rest for the store. I did that for about a year, saved up a lot of money, and blew it all real fast in opening up the store. I also spent my days off going online to look up all the legal crap you have to do to open up a business. I went to the small business association of San Francisco and met with this dude who gave me all this paperwork I would have to fill out and just kind of laid out all the steps I needed to take. That's really all the preparation I had before finding the spot.

MRR: Was there anything specific you needed to have when you signed the lease or did you have to take out any loans, and what's the agreement with the landlord?

Fred: The lease agreement we had was kind of a special one. When we looked at the place, it was fucking trashed. I met with the landlord and he was like, "This is how much I'm looking to rent for, do you want it...?" He was pretty straightforward about the whole situation. I was like, "Alright man. But before we move it, you're going to need to fix the plumbing and the electricity, and there's all this mold everywhere and all this should be taken care of." He said, "No, I'm renting the place as is. You can do whatever you want to but you have to take care of fixing the place up." So I told him, "OK, but I want it written in the lease that we can do *whatever* we want to the place." He also gave us one month's worth of free rent so we could fix up the place.

MRR: Most people reading this have never seen the place—why don't you describe the set-up here and explain what you built?

Fred: The place was originally one big open room with vaulted ceilings, about 20 feet tall. Our idea for the place was to make a record store in front, house in back, show space in the basement. We'd have enough people living here so that we could fund the entire rent for the building with their rent. If we could make that happen, the record store and show space could operate for free. But to do that we were going to need to do a ton of construction work. The plan we drafted was to leave the front area as it was, but in the back build a second floor were people could have rooms and live up there. That required building a staircase, support beams, making a floor strong enough to support heavy weight, wiring electricity, and kinds of other stuff I'd never done before.

Will: I remember walking in the room the first time and it was an empty room. And now all this surrounding us is kind of remarkable. I was amazed when I saw walls going up so fast. And it looks really cool and I can't picture it any other way.

Fred: Jean-Paul built our house.

Jesska: I remember when we first moved in, it was just this giant room and we started tearing up the floor—and that was when I realized I was good at manual labor. This whole floor area was really moldy carpet and under the carpet was broken tile. Then hardwood floors under all that. We hauled the carpeting and tiles all out and took it to the dump and it was two tons worth of crap.

Nick: I remember when we were first starting work here, everybody was leaving every night with Safeway bags full of rubble, scraps, and dumping it in trashcans and dumpsters on the way to bus stops or BART or wherever they were headed.

Jesska: We couldn't afford a dumpster of our own so we would sneak out these little bags of broken tiling and walk them down the street and leave them next to somebody's garbage can.

Fred: We got rid of a couple hundred pounds of garbage through those little bags of trash. Probably saved us a bunch of money. When you go to the dump, they weigh your truck before you go in and then again after you leave and charge you for how many pounds of crap you left there.

Garritt: It's almost like if that second story wasn't built, I don't know how this place would be open really, because the store isn't for profit and the shows are pretty much free unless we ask for donations for a touring band. Nobody works for money here. If there wasn't that actual space for a couple extra human beings to live in and pay rent on the place and work a day job... The money's not really going to come from anywhere else. How many people that helped build that, and the fact that it even exists is a huge deal.

Mason: If you're up there now it's pretty sturdy.

Jesska: I forgot to be afraid.

Garritt: There was that earthquake a couple weeks ago and it was 5.4 in San Jose and it still sounded scary as shit.

Jesska: You could hear everything creaking and kind of moving upstairs. It was not a safe feeling.

Garritt: Don't let the Fire Department or anyone read this interview.

MRR: I'll put that on the cover. "Do not sell to..."

Jesska: A kind of parental advisory.

Nick: We were really, really reliant on people's skills and expertise, like Jean-Paul with the plumbing electrical work and people who had carpentry experience and things like that.

MRR: So how many people live here exactly?

A chorus of: Seven.

MRR: How do you separate the store and the private areas?

Garritt: Interesting question.

Jesska: Weren't we going to have a house meeting about that?

Garritt: We should actually not record this and talk about this.

Jesska: Sometimes we don't get to have a private half and it kind of sucks. We go through periods of really wishing there was more peace and we go through periods of being stoked that everyone's around all the time.

Garritt: It's definitely a very weird thing because having never been around other record stores or even collective houses, sometimes as an outsider you may feel like people are being elitist or exclusive. But after living here its definitely called into question where the lines are drawn. It's a house, but it's also meant to be so much more. On the one hand you know what you're getting into when you move in, and you know what living in this situation is going to be like, but on the other hand you get a lot of people that might come through and be around that you don't really know what their intents are. You do your best to be open... The place is open for everybody definitely... But, like, a couple weeks ago we had to throw out this guy. He was at a show just doing really inappropriate things. And where do you draw the line between having it be open for everybody yet at the same time there are rules? I feel like it's a little more organic. We don't really have that many meetings, we didn't set up a charter, but there are just sort of inherently agreed-upon rules that you have to follow.

Fred: Just at this last show there was somebody drawing on the walls, leaving their tag. I was like, "come on man, this is our living room...don't draw on our walls." He was like, "Oh, sorry, I forgot you guys actually live here. This is actually your living room." Then he apologized and took off. Not like it really mattered all that much, but it just sucks sometimes to live in a place that strangers come in and treat like their own personal funhouse. I guess I'm totally asking for it in a way, but it also bums me out when I'll go into the bathroom and see that someone has drawn a picture on our bathroom mirror with my toothpaste. Fuck man, I brush my teeth with that.

Michelle: You had to remind your friends not to pee in the bathtub.

MRR: So there's an understanding with the people who live here and pay rent here that they're basically supporting the record store, is that right? The record store is there but it doesn't pay for the space—is that how it works?

Fred: Yeah, basically. None of the money that the record store makes goes into paying the rent or the bills or anything. The people living here pay for that with their rent. Any money that comes in goes to buying more records or sometimes supplies to improve the space. Same goes for the label and show space; any money the label makes goes to putting out more records and we always give 100% of any money collected from a show to the bands.

MRR: How do you organize everything and how are decisions made between everybody? Is the store run collectively or are there one or two people who make the decisions or have the final say?

Jesska: The store or the space?

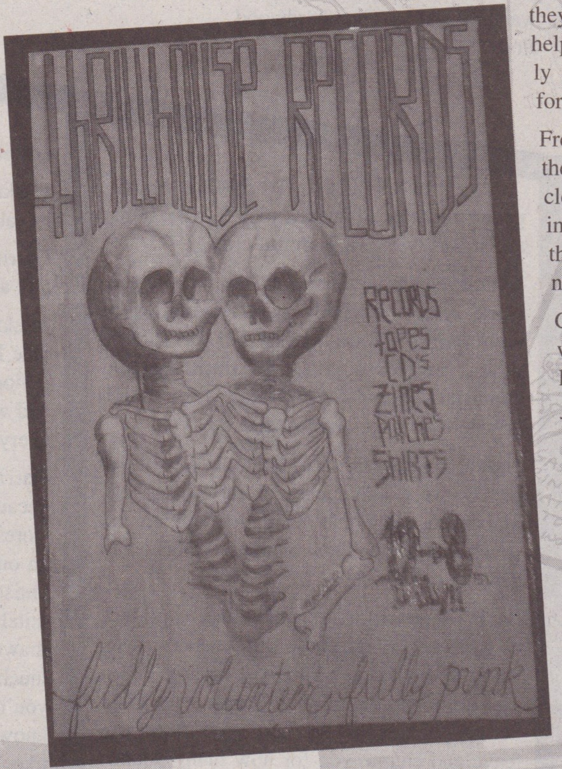
MRR: I don't know, I guess both. But mostly the store; I would imagine they're kind of related but why don't you talk about the store first?

Garritt: I don't know. They're both kind of connected. It's definitely connected. That's what I always thought was one of the raddest things about it. A few months ago we actually decided to have semi-formal meetings. Up to that point things happened pretty casually. We're all pretty tight-knit here. It was cool to have something that was collective but not...

Jesska: Forced.

Garritt: Yeah. Exactly. Things weren't forced and we could all have conversations together. As long as everything functions the way that it has and people just step up on their own, people are like, "I'll work this day at this show," or "I'll stay here and clean up," or people show up and help us out with the sound. It's really an organic thing where people just sort of do it. I don't know if you can exist like that for years on end...but it's approaching the first year and so far it's worked with people just volunteering and doing things on their own and that's what I think is the coolest thing about it. Because, like you said, there is no Mission Records anymore. In the city, people can't really have shows at their house all the time. It's not really like Oakland or elsewhere in the East Bay where it's a little more open-ended.

Morgan: And it seems like the majority of the people who hang out or have been involved are generally like-minded as far as what they want for the space, and contribute to the sustainability of the space being around. It's definitely less dynamic than some collective. Not as formal, but the majority of people contribute in their own way, with shows they're willing to step up to keep shit in order and help out with how everything is going and generally being respectable and keeping everyone comfortable.



Fred: We don't really have any assigned roles for the jobs that need to be done, like "after show clean up crew leader." There isn't really anybody in charge of this or that. When the need for something presents itself, someone will recognize the need and just step in and do it.

Garritt: That first all-volunteer meeting we had with Tosh and some of his friends, a lot of us hadn't really talked to them and these people just showed up and said, hey, we know how to do electrical work, we can ground the electricity in the basement.

Will: There was a problem with being shocked downstairs. So we fixed that.

Garritt: We didn't have to form a committee about it. You know, "let's have an Un-Shocking People Committee." Somebody involved with the space just helped out.

Jesska: Everybody has a different focus and there's different things that are more important to different people. Everybody does just jump in and get that thing done that they really care about and it all comes together to make things work out and it's amazing.

MRR: You mentioned people having some carpentry and electrical experience—has anybody had any experience running a business or running a record store?

Jesska: I felt comfortable wanting to help start a store with Fred because I'm from Tulsa and Morgan moved to Tulsa and started a record shop there.

Morgan: Growing up here, I worked in Epicenter and Mission Records then moved to Tulsa, and it's kind of almost freaky how similar it was to the situation here—getting the place in Tulsa, the development, the fucked-up deal with the landlord. It was virtually the same idea—show space, people living in the back, record store in front.

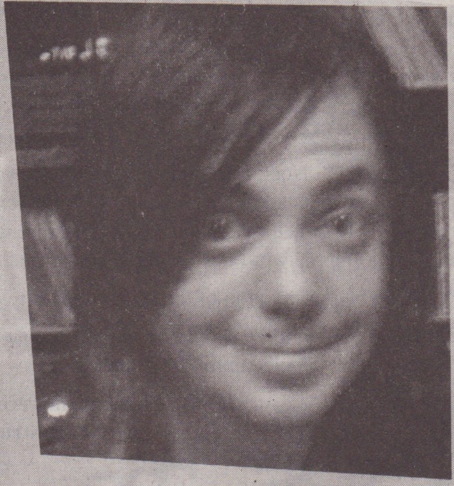
MRR: Would you consider the record store to be a success so far? Is it doing as well as you expected, or better, or worse?

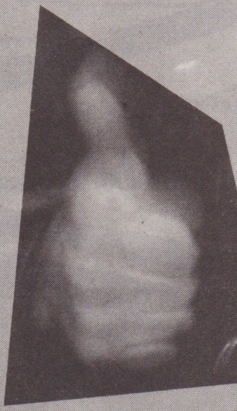
Mason: When Fred told me how much we made from records I was like "oh..." We probably make $600 a month and I was blown away how much we made.

Fred: We don't make all that much, we definitely couldn't be open if it wasn't for the people living here. But people come in to buy something everyday and it's usually something they couldn't find anywhere else. We don't have a really big selection, but the records we have are underground DIY records for the most part—stuff that other record stores just don't carry. Either it's off their radar or they just think its trash. But we have a place that people can come in and buy awesome records that would otherwise be unavailable to them. That's a cool thing.

Noel: Not only that but I think that it's a huge success. I know we talk about how we want to make a tighter bond with everyone. I've talked to people about how they want stronger community, like, not just seeing each other at shows, and not knowing much about each other, but hanging out during the day and coming together to build a record store. It's done a lot for friendships.

Morgan: There's always a need for places like this. We needed a space like this largely due the fact that there really aren't any central, all-ages spaces in San Francisco. It's a big city and there are a lot of people involved in the scene, but we're still very community-based despite being around this plethora of shit. There are no all-ages spaces, there are no meeting points. It's always kind of needed, places like Epicenter or Mission Records. A spot where everyone can convene, if for no other reason than getting together and having an awesome space to hang out and go to shows...put on cool events or art shows or anything else. It's always been necessary and I think it's entirely successful in that regard.





MRR: So besides having the record store and having the shows, what other kind of things happen here?

Garritt: There's always art shows. Every two months....

Michelle: We've got the silk-screening set-up in the basement.

Garritt: That's new, yeah, that's awesome! That was another thing where somebody just came by that lived in the community and brought over his screen-printing set-up over and is letting anybody use that wants to. He's also setting up an open workshop for anybody that doesn't have any experience that wants to learn from him.

Jesska: We all get together and we watch *Kid Nation*.

Fred: We released a couple of records.

Garritt: Yeah there's also the label.

Noel: There's the sex corner.

Fred: The *safe* sex corner.

Noel: Safe sex corner. [*laughter*]

Fred: It's a place in the corner of our store, next to the couch, that Noel and Naomi set up with all this information about safe sex and free materials you might need.

Morgan: Will just started giving drum lessons to homies in the basement.

Will: So if anybody wants drum lessons...

Michelle: Write into *MRR*.

MRR: Let's talk about some of the problems that you've encountered and how you've dealt with those...

Garritt: Trivial shit, like right now it's a small deal but there are sometimes problems getting volunteers... There were a lot of people that were really enthusiastic in the beginning and were helping out. It's really a big deal to just volunteer and help out and watch the store; there are two four-hour shifts a day. A lot of people show up and business isn't exactly that crazy. Sometimes you'll sit here for four hours and nobody will show up. But even just watching the store and filing a record or two and sweeping the cigarettes butts off the front—to us that's a big deal. A lot of people will show up so enthusiastic and come in here for four hours once a week, two times, and be like, "fuck this, I don't want to sit here all day." That's understandable, but I think if people realize how important that was…

Fred: It's hard to keep volunteers 'cause we aren't paying anyone, and watching the store can be boring sometimes. A lot of people will volunteer and we'll rely on them, but after two shifts they'll just stop showing up. I'll be coming home from work at 6pm and see the store is closed. Then I'll call the person up and ask them about it and they'll say something like "well, last week I showed up for four hours and just sat there and only sold one record and I just thought to myself, 'what's the point of even showing up?'" And that sucks.

Garritt: It hasn't happened that often... We haven't had too many problems but it's definitely something we'd always talk about amongst ourselves as far as shows. You get a lot of people that maybe don't really understand what we're trying to do here, or maybe just had too much to drink. Like, that guy who came out while Wildildlife was playing a couple weeks ago.

Will: That guy was all up in our face before we start playing, and he had been harassing people...

Garritt: ...all night.

Will: And our guitar player just ended up making a shitload of noise and just yelling into the mic like..."You need to go! You need to leave!"

Garritt: And he'd been touching people that really didn't want to be touched.

Will: And he grabbed a girl...

Garritt: It was really fucked up.

Garritt: And we had to throw this person out. And this was...

Will: A big dude.

Garritt: …a very fucking large man and it was myself and Fred, and Jackson from Love Songs...

Fred: And Shawn from Abi Yoyos. But he grabbed this one girl so I took him and lead him out front and told him he had to go. And there we were, four of us in front of the house, me and Garritt, Jackson wearing a pink shirt with the sleeves cut off, and Shawn with a beaded handkerchief necklace and feather earring in one ear. And we're telling him to leave and he starts getting all angry.

Garritt: And we're standing out front being like, "You gotta go...we're not trying to be the cops here but you're in our house, you're in our space, and this is really fucking inappropriate... And you gotta go." What else do you do? 'Cause the last fucking thing we're going to do is hire security guards or something like that... We've all got to take care of our own. It was funny that night because a lot of people were just walking in past us and we all did our thing but I was really scared. This guy would've beaten the shit out of all four of us. He would've killed us. There were friends of ours that were walking by—I'm not going to name names but, friends of ours that are much larger and much more intimidating individuals than the four of us. They were walking by and they were just like... "hey, what's up Garritt?" and they just walked by inside. I was like... "c'mon man…" We haven't had too many problems with that, but it's definitely just typical shit that you'd expect. Anytime you leave anything open for anyone to come by, you can have people that are not really down with you're doing. They're not necessarily bad people, but...

Naomi: We had to kind of put a...not a rule, but just a limit to how much people can be violent in the space and I think we dealt with it well. We talked about it at our first meeting. We acknowledged that it happens and just put a limit to how many people can offend and what they have to do get back in people's good graces.

Fred: If you act violent in our place twice and we don't want you back. Everyone has a bad night where they wish they didn't do something they did. One fuck up, you know?

Garritt: And that goes back to earlier about not necessarily having a fucking charter or rules, but just like… Things are going to happen and it's good to all be on the same page. We just kind of feel it out as events unfold and just deal with it in our way. It's been good so far.

Noel: The same thing with the volunteers a month ago—there was a dire need for volunteers and Fred was saying, "I don't know what we're going to do..." We needed a lot of people to help, there were days the store would be closed when I walked by, and within a week of putting the word out we got every shifted covered. It was really great to see people stepping up.

Will: The preservation of the space is priority one to everyone involved.

Garritt: In reality, there should be like 40 people here in this interview—there's so much more than work that people contribute everyday.

MRR: As far as the record store goes, has there been any problems with theft or with destruction of property?

Fred: We take out the LPs and CDs out of the cases and have them behind the counter so if people try to steal something they only get an empty case. It's modeled after Extreme Noise in Minneapolis.

Michelle: Once someone tried to steal...

Mason: His name was Sterling Leva. You're scum—put that in the interview!

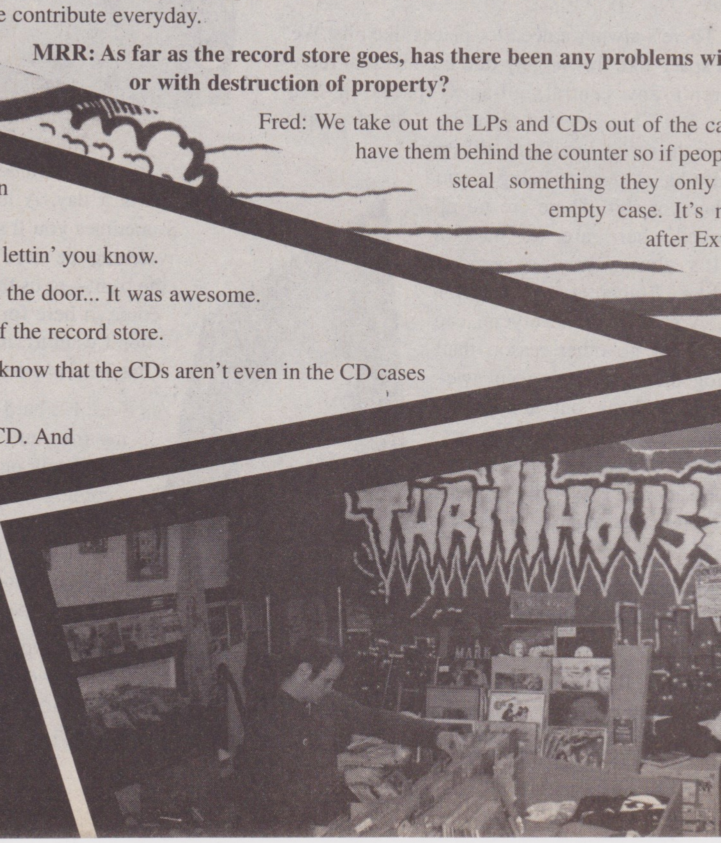
Garritt: I'm done being passive aggressive with that guy, I'm lettin' you know.

Michelle: We grabbed him by his collar and marched him out the door... It was awesome.

Fred: That was when we had a show in the actual store part of the record store.

Mason: The funniest part was that he stole a CD and he didn't know that the CDs aren't even in the CD cases here.

Garritt: Actually, he didn't steal the CD, his friend stole the CD. And Fred heard him talking about it. His friend was like "I stole this Exploding Hearts CD" and the CDs are all



empty, they're all empty cases... and he was like "sweet, get me one too." And that was the best part because it was like this fuckin' idiot just tried to steal an empty CD case. Get the fuck out of here.

Naomi: He didn't know that one of the people who runs the store, Fred, was standing right next to him.

Fred: Yeah, I overhead him bragging about stealing the CD and asked him about it and he tried ignoring me, but I just kept saying "Look man, I heard what you said, but if you look in your bag you'll find it's just a CD case, no CD, so you might as well just give it back." Eventually he saw that I wasn't going to give up so he gave it back to me and we kicked him out.

Noel: Wasn't there also a case where there were CD cases found on the street?

Fred: Somebody came in one day and was like, "Are these yours?" and they said, "I found these empty CD cases sitting on the street." So somebody had apparently tried to steal a Minor Threat CD and a Kid Dynamite CD.

Jesska: I thought they tried to steal like an MU330 live CD or something.

Fred: I'd let them steal that.

Morgan: The silliest part is that you can't find those records cheaper anywhere else.

Fred: I keep up the inventory so I notice when stuff is missing and we don't really have that big of a problem. Every once in a while there will be a really awesome 7" that comes through and then I'll look for it later and not find it, and look in the books and see that it hasn't sold, and be like, "ah man...somebody fuckin stole that Hickey single. Bummer." But that's only happened a handful of times out of the whole year, and I suppose most places probably deal with stuff all the time.

MRR: There are just a couple more things I wanted to talk about. Maybe you can get into the show space—how it's organized, who books the shows, and how you decide who plays the shows.

Fred: I kind of oversee the booking, but most of the shows are booked by people other than me. We have about one show a week here. What will usually happen is that somebody will come up to me and ask if we can put on a show for an out-of-town band they know that's coming through on tour. If we have space on the calendar for that show I'll say yeah and then put them in charge of finding a few local bands to play the show too. All kinds of people book shows here and we rarely book a show around a local band. Its all about helping out friends who are on the road, or kids that helped us out with shows while we were on the road and trying to put together an awesome show for them with our bands.

Garritt: It seems like it's one of those areas we were talking about earlier where it kind of becomes a gray area between being an actual show space and a house. It sucks because you get a lot of shit from people sometimes because they assume the show space is just like a bar or club that has shows every night. And maybe people are gonna get upset but we can only do four shows a month. There are literally only twelve bands a month that can play here, but it's still a store and we live at the store and we do shows in the basement. We do as many shows as we can but it's usually to help people out of town I guess.

Mason: Mostly just friends of friends. "Oh, this friend of mine is coming through, can they play here?" Then you book a show for them.

Garritt: It usually works out like that—a local band will help out and people will show up for the local band or whatever and then people will see the band from out of town.

Will: Most of us are in bands so we all get contacts from people who we've met on tour or whatever or people who are coming through. Whatever resources will make a bill.

Naomi: I think that my favorite part is that booking a show means writing it in the mini astrological show calendar.

Jesska: It's my calendar that Heather gave me for my birthday. It's a really small calendar that we write all our shows on.

Michelle: According to the calendar, who's playing the 31st?

Fred: I was in my room the other day and somebody was flipping through the calendar was like, "Holy shit, the Melvins are playing?" Because I had written the Melvins and Earth Wind & Fire are playing on New Year's Eve.

MRR: Have you pretty much had one show a week since you started doing shows?

Fred: Yeah, sometimes a few more, but basically one every week.

MRR: So somebody mentioned touring bands getting money. How does the money work, do you collect money at the door?

Fred: Yeah, we always try to collect donations for touring bands but we never demand it. We have somebody at the door who says, "Hey, do you have money for the touring band?" But something I learned really early on is you have to be a little more aggressive about it, otherwise you'll end up with $17 in change for a band on tour from Japan and the place will have been packed. When I've had to work at the door, I'll make eye contact and ask if they have money for touring bands. And if they are like "ah no, I don't," then I'll have them ask their friend to borrow a few dollars or ask for a few beers out of the twelve-pack they were walking in with. I'll usually ask for money first, but if they don't have it I'll say, "well, in that case, let me just take a lock of your hair, or a sleeve off your shirt." I've taken scissors with me when we've had bands from out of the country play and I've seriously taken chunks of hair from people. Mika gave a lock of her hair to get in because she was like, "I honestly don't have any money!"

Michelle: Whoa!

Nick: I counted the money that night and her lock of hair fell out and flew behind my bed. I forgot about it and it remained in my room for months.

Fred: We take that money and give 100% of it to the touring bands, and we break it up evenly between them. We've never taken money for the house. We recycle the cans and we buy toilet paper with that. We give out 100%.

Naomi: Unless it was a benefit show.

Fred: We've got a lot of money for bands—like, we paid The Vicious $600 when they played here. Out of donations.

Michelle: $600? Holy shit.

Jesska: At that Ergs show we made like $400 or something.

Fred: Off With Their Heads got a couple hundred bucks.

MRR: Alright, so the last thing I want to go over is the record label. Can you talk about how connected that is to the record store, how you decide what to put out, and how you finance it?

Fred: That's kind of just my project. I do most the decisions and most the work, but I've also had a lot of help from a lot of people. I put my own money into it and as they sell I have money coming in for new projects. So

THRILLHOUSE
RECORD

THE UNDERGROUND RAILROAD TO CANDYLAND
AND
TULSA
SHOTWELL
BIKE FIGHT
THURSDAY AT THRILLHOUSE 10/4

far, it's pretty much been half of putting out new stuff from local bands I really like and the other half reissuing old local stuff that I really love that's been out of print for a long time. I've done a couple of Spam Records reissues and I'm going to be reissuing a few LPs that Onion Flavored Records put out like the first Sexy and first Modern Machines LPs. I also have some new stuff coming out really soon like an Onion Flavored Rings 7" and a Shotwell LP.

MRR: I wanted to see if you had any advice for anyone considering doing something similar in their own city.

Jesska: I would say that, really, it's just a matter of wanting to do it. Just taking the steps little by little, figuring out solutions for problems as they come up. And the most important thing to remember is that even if your show space and store lasts only two weeks, that one show that happened at that space is the best show that someone has been to in a really long time. So you might as well do it.

Fred: And it's actually a lot easier than you might think to put together, as long as you are really serious about wanting to do it. You don't necessarily need to know everything already or have any particular experience.

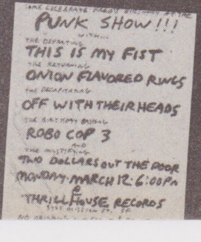
Morgan: I was gonna say also, especially for other places in the country, you don't have to deal with as fucked up rent prices as San Francisco. I don't know how much you had to pay for a business license, but we were freaking out that. Then we went and found out a legit business license was only like 18 bucks and that's it, now you have a legit business. And if you are within a community that gives a fuck about getting a space like that, it's not hard to get people involved.

Will: Everybody in this room has really busted their ass to make things happen. It's everybody's collective effort. It is so cool to be part of. I only moved here a year ago and this is like basically my whole life in San Francisco.

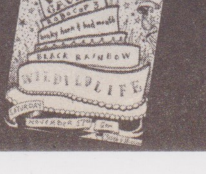
Naomi: It was a good sign that a whole group of people came to do this interview. It's not just three people that sit in a room and plan this whole thing out, it's a community of people—some who live here, some who don't, some who are in bands, and some who aren't. It's just everybody. There's like fifteen people here right now.

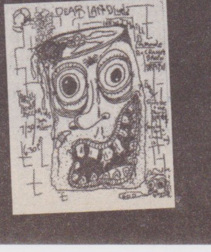
Garritt: We all just want to be in *MRR*.

JUMP OFF A BUILDING
HOLY SHIT!
PARASITES
GO!
3422 MISSION 5:30PM $5
WEDNESDAY OCTOBER 24
FUCK!

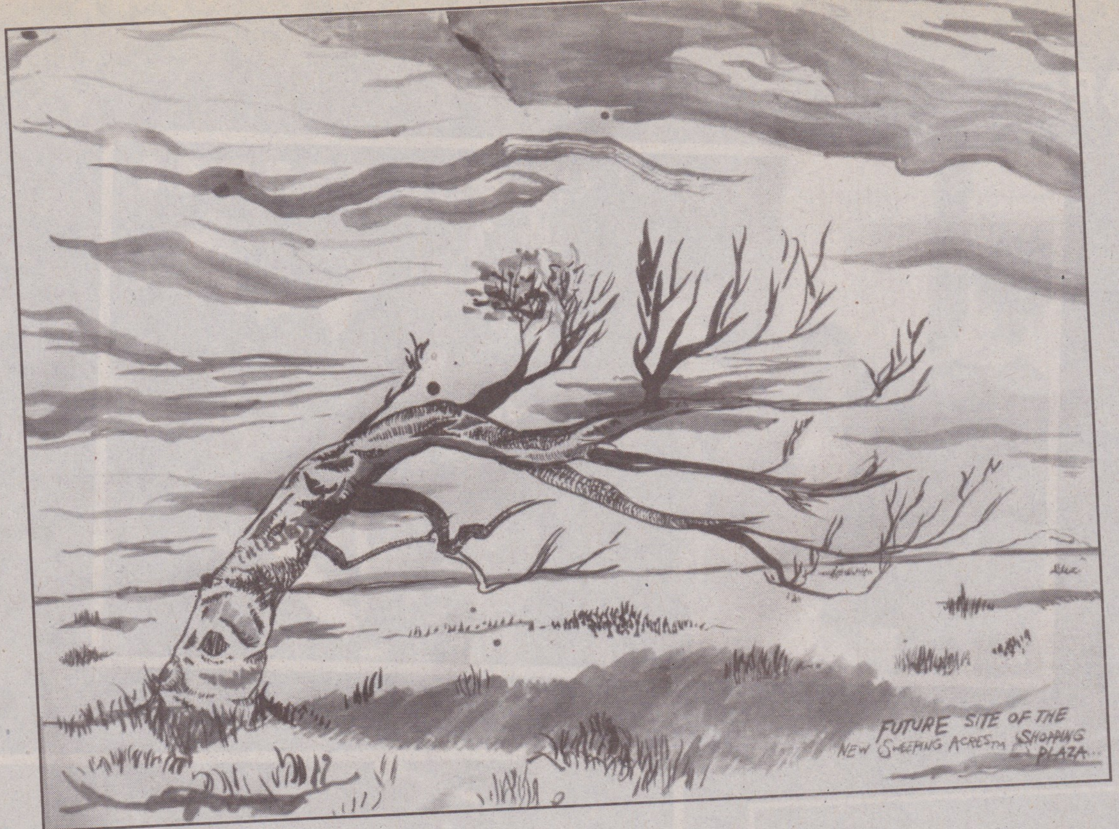

PUNK SHOW!!!
THIS IS MY FIST
ONION FLAVORED RINGS
OFF WITH THEIR HEADS
ROBO COP 3
TWO DOLLARS OUT THE DOOR
MONDAY MARCH 12: 6:00PM
THRILLHOUSE RECORDS

THE GOLDEN DAWN OF
DICKTOWN
FREITAG
NOV. 9
6:00PM
FREE
A FESTIVE CELEBRATION

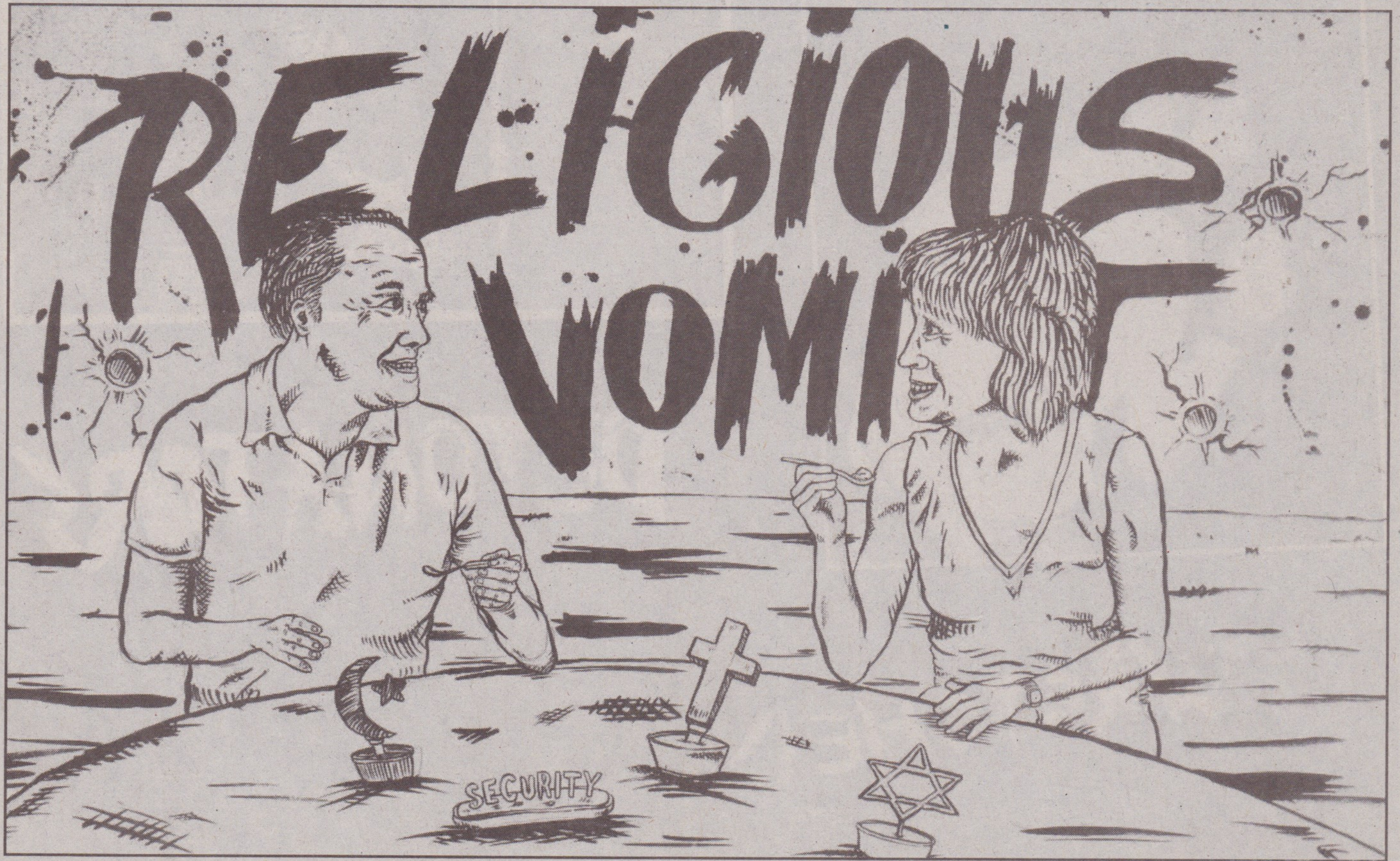

ROBOCOP 3
BLACK RAINBOW
SATURDAY
NOVEMBER


DEAR LANDLORD

TULSA
RECORDS


FUTURE SITE OF THE
NEW SLEEPING ACRES™ SHOPPING PLAZA...

Satire by Joey Alone


RELIGIOUS VOMIT
SECURITY

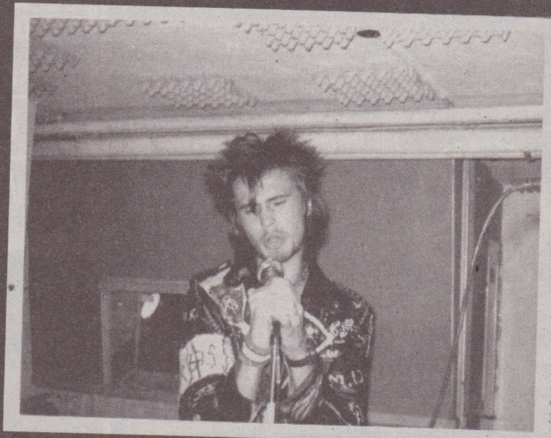
BEFORE
THE
GIG

DETONATORS

WRETCHED

Marshall
Marshall

RAW POWER



PÕBEL MÕBEL

E.A.T.E.R.

POHJASAKKA

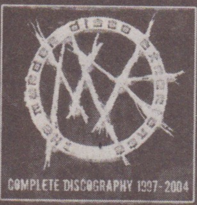
PROFANE EXISTENCE

D.I.Y. DISTRO LABEL MAG

***Profane Existence* #55 + CD**
Spring 2008 issue with WARTORN, COACCION, FACE UP TO IT!, ATOMVINTER, RESISTANT CULTURE, MASSMORD + AUKTION, plus featured artist Matt Garabedian, vegan recipes, columns reviews, live photos & more. Full color cover, 84 pages & free hour+ compilation CD. $5 plus postage.

APPALACHIAN TERROR UNIT / WARTORN split CD
This CD contains the tracks from ATU's *Armageddon Won't be Brought by Gods* EP plus the WARTORN *Prey for Salvation* EP. Two of the best crust bands going in North America today!$6 plus postage.

WARCOLLAPSE *Defy!* CD / LP
The second full length LP from Sweden's long-running crust / punk / stoner militita. This album has something to please even the most snobbish fanatics of D-beat, crust, and sludge. CD is $8, LP is $10, and ltd. 180 gram LP is $12 plus postage.



THE MURDER DISCO EXPERIENCE *Complete Discography 1997-2004* CD This includes all material released on the Demon 98 MC, the Supercrust and Feeding 7"es, the split LP with JILTED, all sampler tracks, unreleased songs and alternate versions.$8 plus postage.

FILTHPACT *Total Crust Violence* CD
A brutal crust band hailing from Aberdeen, Scotland. This CD collection features all their studio recordings from 2004-2005, live recordings, remixes and dubs. $8 plus postage

BLACKOUT s/t CD
Punk rock'n'roll band made up of some of the best the Minneapolis scene has to offer (ex-ASSRASH, PROVOKED, STILLBORN, etc.). Sounds like POISON IDEA meets MOTORHEAD. $8 plus postage.

SKRA *Selected Works* CD
A near-complete discography from Canada's only anarchist DIY black metal band. Contains their self-titled LP, *The Terrorist* Act 7" and splits SELF RULE and MANKILLSMAN + 3 live tracks. $8 plus postage.

MOUTH SEWN SHUT *Doomed Future Today* LP / CD
A powerful punk / crust / reggae mix from this Boston band made up of TOXIC NARCOTIC and PROFITS members. CD released by Rodent Popsicle Records. CD is $8 and LP is $10 plus postage.

EXTINCTION OF MANKIND *Northern Scum* LP / CD
The 3rd full length LP. Powerful crust / metal / punk that smacks of ANTISECT meets CELTIC FROST in a dark alley. CD is $8 & LP is $10 plus postage.

ORDERING INSTRUCTIONS:
In the US add $3 postage for the first item and $1.50 for each additional. Overseas postage is $7 for first item and $5 for each additonal. Send MO or well-hidden cash to Profane Existence / PO Box 18051 / Minneapolis, MN 55418 / USA. We have over 1000 DIY records, tapes, CD, books, mags, shirts in our online catalog. Order online by March 1st and get $10 your order of $25 or more (coupon code MRR297). Sorry we don't have a paper catalog.

WWW.PROFANEEXISTENCE.COM

COLD WAR "BLOODY NIGHTS" 7"
BRUTAL HARDCORE SIEGE/INFEST INFLUENCE
ASESINO "CRISTO SATANICO"
GATEFOLD 2x12"/POSTER
CROSS EXAMINATION/SPRING BREAK
"SUPER PARTY BROTHERS" 10"/CD
EXTORTION "CONTROL" 7"
VOETSEK/COLD WAR SPLIT 7"
THRASH METAL WARRIORS-CD
COMPILATION/HIRAX/SABBAT/KAT+6MORE
HIRAX "ASSASSINS OF WAR"
12"/CD 2007 THRASH MUSIC
MAN IS THE BASTARD
SUM OF THE MEN RE-ISSUE CD
EXTORTION "Degenerate" CD
MEAN STAIGHT FORWARD HARDCORE 2 XTRA TRAX
OUTLAW ORDER "LEGALIZE CRIME" CDEP
CURRENT MEMBERS EYEHATEGOD PISSEDFUCK PUNK HARDCORE
MAN IS THE BASTARD
D.I.Y.C.D OFFICIAL RE-ISSUE FROM 1995
SIEGE 12"
VINYL REISSUE OF THE HARDCORE CLASSIC
HAYMAKER/FUCKED UP 7" REPRESS
PHOBIA "CRUEL" LP
PHOBIA "MEAN OF EXISTENCE" PICTURE DISC LP
INFEST 10"
INCLUDES MANKIND 7" &COMP TRAX
HIRAX "NOT DEAD YET"CD
(1984) "Raging Violence' & (1985) 'Hate Fear & Power'
VOETSEK "Kick It" 7"
APATHETIC YOUTH/FINAL DRAFT 7"
HIRAX "New Age of Terror" LP/CD
LACK OF INTEREST"never back down"lp/cd
PHOBIA "GET UP AND KILL" CD/12"
REPROACH 'It Is What It Is 7'
INFEST "NO MAN'S SLAVE" 12"

DEEP SIX
RECORDS

P.O. BOX 6911
BURBANK CA.
91510 U.S.A.

WWW.DEEPSIXRECORDS.COM
7" $6/(air)$10 10"/12"/CD $10/(air)$20
NEXT:INFEST CD NEANDERTHAL CD THE SPOILS 12" REALITY#5 LOW THREAT PROFILE 7"

---

k (the Shadow Government)
the Black and White album

also
murder of crows/copeater split 7-inch
the spectacle *i, fail* double 12-inch
7000 dying rats f*orced boat* 7-inch

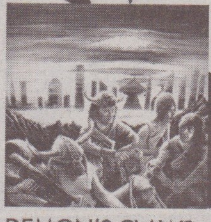
soon
get rad/call me lightning split 7-inch

available from
interpunk, very and vinyl junkie

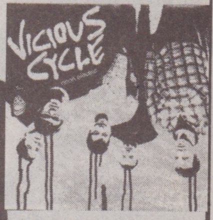
Scenester Credentials

www.scenecred.com
p.o. box 1275 iowa city iowa 52244
info@scenecred.com

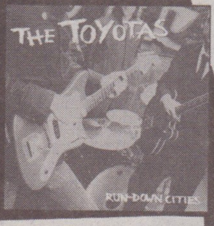
NEW RELEASES FROM RADIO81 RECORDS



DEMON'S CLAWS
SELF-TITLED 12"

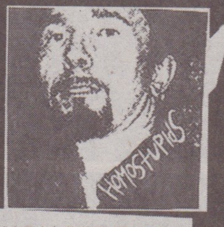


VICIOUS CYCLE
NEON ELECTRIC 7"

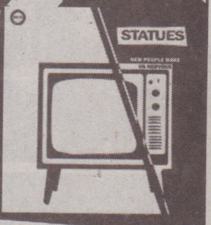


THE TOYOTAS
SELF-TITLED 7"

ULTRA VIOLENCE RAY
7"



HOMOSTUPIDS
THE EDGE 7"



STATUES
NEW PEOPLE 12" REPRESS

/// OUT SOON ///

STATUES ARE GO 7"
COBRA NOIR/VC SPLIT 7"
CHOCOLAT GABRIELLE 7"

RADIO81 RECORDS | 802 STE-URSULE | TROIS RIVIERES, QC | G9A 1P1 | CANADA
RADIO81RECORDS.COM | MYSPACE.COM/RADIO81RECORDS

utopia

Utopia is a fairly new band from Olsztyn, which is a middle-sized city in northeast Poland. In my opinion, they're one of the more interesting new bands in this country, and they are fairly active, playing many shows around Poland and also abroad. We, Trujaca Fala, were happy to put out their debut CD, recorded in a rehearsal space. It is catchy and melodic hardcore punk with Polish roots, but also an '80s American hardcore touch. They plan to enter a more proper recording studio soon. Before that, you can see what they have to say about the band and the current situation of the Polish punk scene and the everyday life of punx here. Questions come from Cissie and myself, and the photos were taken by me on the same night the interview took place—during their show at Rozbrat Squat in Poznan, November 2007.

Introduction and interview by Filip Majchrzakowski.

MRR: To begin with, please introduce yourself.

Marta: Our band is called Utopia and we are:
Elvis: Bass.
Michal: Guitar.
Jacek: Guitar.
Jarek: Drums.
Marta: And Marta, I sing. We formed around four years ago.

MRR: What would you like to accomplish with the band? Are there any goals personally, musically, or politically that the band is trying to achieve?

Michal: A bit of everything, but I don't think we focus very much on political issues, at least not any specific political ideology. Like most punk bands, we have no tolerance for certain political views, but we don't identify ourselves with any political system. If we were to talk about politics, we would probably want to uncover its defects, which affect all of us at least a little bit. As far as other accomplishments, it'd be great to be able to use our instruments in a proper way—learn more about that, and be a reason for people to have fun, give them the possibility to hear some new music. Maybe somebody could find some positive aspects of living on this Earth thanx to us.

MRR: Do you consider Utopia to be a punk band? If so, how do you define it and where do you think you fit into it?

Michal: Every person probably has a different view on this phenomenon. For us, it's great that we can express ourselves through this music that's called punk. Everybody defines it him/herself, everybody brings something to it from him/herself. Even if it is such a narrow idea, because in fact it's defined quite strictly—what and how you can and should be doing. But we think this idea is still pretty open and everybody can bring something new to it, improve this social phenomenon, which is really hard to be defined precisely.

MRR: Why this name? What kind of Utopia is it?

Michal: We came up with the name quite

naturally. We wanted to create something new, something that couldn't be associated with anybody or anything from our surroundings. Before we agreed on the name Utopia, we were playing in different bands with various results and levels of engagement. I was playing music with Marta in Usalmuzsi—this band doesn't exist anymore (which is a pity, as the other guys had very good ideas about music and I am sure we would have gotten far with the band if we could have had a chance to play with each other longer). Later on, Elvis (from Edelweiss Piraten) replaced Obskur on bass. The line-up of Usalmuzsi changed so much that playing with the same name would have been really untrue, so for awhile (because we wanted to write new songs) we chose the name Usta Mamusi, which was supposed to refer to the old name, but without the obligation to remain the same. When our drummer left the band (greetings to Promis), Jarek joined in and is still playing with us, which is great. He moved from a small city called Mazury. We met him because he was going to the same university as Elvis. Jacek was the last person to join the band and he was added quite recently. After our recording session we realized that we needed to add another guitar to help our music flow better, and then we found Jacek who was playing in Krzyk Wolnosci. But as far as the meaning of the name, let's allow everyone reading this interview to interpret the meaning. For me it is the constant absurdity of the world around us.

All for on
R zbrat
Ung uset • L

MRR: What are your musical inspirations?
Michal: My main inspirations are California bands from the '80s—like Dead Kennedys or Bad Religion. Maybe you can't hear it that much in our music, but there's something in my soul pushing me in this direction of expressing punk and hardcore music. Also old Polish bands, generally from the '80s.
Elvis: For me, mostly from '80s as well, but more Polish bands from that time.
Jacek: For me, I find inspiration in everything, from old to new music—though not from all those strange nu-metal bands, which somehow cannot define themselves completely, and I am not totally sure what they are supposed to be. People say that the music is not as important as the lyrics but after the music hits your ears, it's hard to listen to the lyrics. For me, those creatures like Slipknot, and more so those from our circle, don't make the cut at all.
Jarek: Frankly speaking, I completely don't feel like being inspired by anything. I play what my soul tells me, and what the guys are playing. If anything inspires me, it is inside myself and I don't think too much about that.

MRR: Are you playing in any other bands? Are there any interesting bands in Olsztyn now?
Elvis: I play in Edelweiss Piraten. Besides us, there are few more bands, but it depends on your personal taste, whether you'll consider them interesting. Something is going on all the time—bands form and split up...

MRR: I hear that all the punks in Poland are moving to the UK. It's much cheaper to live in Poland than the UK, so why are people leaving?
Jacek: Because in Poland everything is relatively cheap, but hard to get for Polish people. When you move abroad and work there for few hours, you can afford to buy the same amount that you would after a week of drudgery in Poland. In the UK, you work for pounds, which are worth this and that of the Polish zloty, and in one day you can earn the equivalent of what you get here in a month. [*Interviewer's note: Jacek of course exaggerated this comparison.*] It's not only relative to the UK, but generally abroad you get paid more for the same work—and if you want to make a decent life for yourself, or if living in a squat and dumpster-diving for food is not your life's dream, then the real choice for you is to leave this country. I toil almost 24 hours a day and am not able to save any money. And I also keep in mind that if it stays like this I'll have to leave.
Michal: In my opinion, going abroad is the simplest solution...

MRR: You have done it yourself...
Michal: When it comes to earnings, then of course it is a really simple and obvious solution. But leaving the country also means distancing yourself from your relatives, family, and home. It's easy to leave, but you have to be aware that you are losing touch with what is left here, all those *wiezi*. Not the money—that is shitty here—but in leaving you lose your friends and social life, you don't have this cool feeling of freedom, which is very essential. Of course you'll not feel it when you go for two months, but over a longer period of time you will. Most people leave for a while, and when you ask them when they will be back, they say, "I don't know, half a year, a year..." On the other hand you can also earn decent money in Poland.

MRR: It has been nearly 20 years since the fall of communism in Poland. How has the political climate in Poland changed since then? What is like these days? Would you say it is better or worse than before?
Michal: First of all we have to admit that we're too young to remember truly how it was during communism.
Jarek: I'm a bit older than Michael, or have a better memory.

I remember all those queues that you had to stand in to get anything. My mother would send me to the shop with coupons for meat and we could only get the small amount that was assigned to us. Now the situation has changed, everything is accessible, but there is lack of money. Many things have changed, but whether life is better or worse, that varies from person to person—because for some people it is better, and for some worse.

Jacek: I also don't remember too much from that era, but from the stories I've heard, I know that you didn't have too much opportunity to be yourself. What we gained after communism's collapse is the right to truly be yourself, and to say what you think—without the risk that some neighbor will denounce you to a secret police officer who will put you in prison just for saying, for example, that Kaczynski (our current president) sucks. But I don't think that there is a big change on an economic level. In the past, people had money for things that were not available; now the shelves are full of stuff but people can't afford it. Hard to say what is better, since in both cases people are deprived of what they want.

Jarek: Now, those that know how to take care of themselves are doing OK.

Jacek: It was the same during communism; party officials could do more than those below them. To sum it up, I think that mentally you can feel better, as you can say what you want to say and nobody has the right to do anything to you. I mean, when this homeless guy said some offending words about the president at the train station they put him in jail, but 15-20 years ago they could have shot him for that.

Michal: In my opinion, now we have more opportunity to make decisions about who we want to be. There is no superior authority to interfere in people's private life; you can shape your personality yourself. This is cool. But will it remain this way? Hard to say, because communism and capitalism are just political systems that affect reality. I also think that it is better to focus on things you can do for yourself. If there are opportunities, we should take advantage of them. Let's compare Belarus and USA. There is no political freedom in Belarus and there is freedom in the US, but it really hard to say who is more clever.

MRR: In this context of leaving Poland for work and the whole situation in the country, tell us what are you doing in your everyday life...

Michal: We are capitalists....

MRR: Of course... Some of you recently opened a health food store, some participate in running the bar, Molotov Café. So maybe it is possible to stay here and successfully live your life?

Jacek: I will not tell you about the bar, as I recently split with them. After that I started to think, what will I do in life—shall I leave Poland or try to do something here? It ended up that I stayed and started to work with bank systems, something I was doing before the bar. This business is growing and will not dissolve in near future. As for now I can't complain. There are several niche markets like this one in Poland that are worth engaging your time in. You don't have to go abroad saying there is no work here; sometimes all you need to do is look around and not necessarily choose the simplest solution.

Marta: Most of us run our own businesses. This is the reason that we haven't left Poland. Instead we've stayed here with big hopes and trusted that it will be better—new beginnings are always hard for people. Everybody looks forward to better times, but at least now we have opportunities, anyone can do his/her own thing or be the boss of his/her own time. This is the opposite of working for somebody like I used to when I was harvesting fruit in England.

MRR: So there is something that keeps us here. But maybe for people from smaller cities and villages, where there are no prospects, just fucking Nazis, gangs, and all this crap; leaving the country is the only option?

Jacek: It's obvious that when you are living in some shithole, your prospects equal zero—wherever you look, there is field, which somebody has to plough, but you don't have a tractor.

Michal: But this is changing; the most important thing is to have ideas.

Jarek: Nowadays the most important thing is to have a so-called "profession in your hands." If you have a license to drive trucks, you can earn more than 3000 zloty a month (around $1100), which is an amount of money that not so long ago was out of reach for a normal worker. People go abroad to earn 5000 zl, and you can get 3,500 zl here for physical work. You don't need an education; if you have one, it doesn't guarantee a bigger income.

MRR: I must ask you to talk a bit more about the Molotov Café; this place is unique in this country.

Jarek: The Molotov Café is a bar that works as a cooperative. There are five people involved and they received some donations—financial help from the government at the start. They used it and opened a bar right in the center of the city. I had a chance to join the cooperative later on (my wife is a member), but for various reasons I didn't. They run the place; I am just an additional worker there. So five people created something that became a good working business. They are their own bosses.

They do what they want and it works well. They have weekly meetings where everybody from the cooperative has a chance to bring in ideas about the way the place is run. The place itself has two floors with two bars, and it has live shows several times a week—from reggae, ska to punk, metal, and both well-known and obscure bands. There were over 100 gigs during one year's history of the place. I must admit that sometimes, especially in the early mornings, you can hear some less ambitious music, trying to kill off the strongest "dancers." Almost every Monday there are cinema evenings, and the most notable thing is over 60 kinds of beers from all over the world that are available there.

MRR: What's your opinion on the Polish punk scene over the course of the last decade and currently? Has it made any progress?
Michal: I don't know how it was before, but now the music scene is very limited. People listen to very little music; they come to shows, but don't know shit about the bands playing. There are plenty of shows, but people don't listen to the bands. It's because of the internet and everything being so easy and accessible. There is lots of stuff, but it is really hard to perceive something as worthy. You just go through all these mp3s, dig them up, but people don't really care about it, they're not really interested in music. Certain people at shows have some direction, follow this thing called a scene, but generally it is like an avalanche. It's similar to the news in that there's too much information. You can say that in punk, you do what you want, and it can be crap, but you are expressing yourself anyway. On the other hand, there are many bands that are really good technically and are worth listening to. But there are also bands who are just starting and don't have a clue about the technical aspect of playing music and are worthy of attention as well. This is the thing; if there is too much of something, you don't appreciate it.
Jacek: In my opinion, most people lost the consciousness of what all this is about. In the past, punk meant some kind of rebellion; you were struggling with reality. Now punk shows are the best places to get wasted, destroy something, and not much more. Having a Mohawk doesn't mean anything to me if the only reason you have it is to portray an image. People don't think about what they're doing, they just want to show off.

MRR: Were there any good bands in Poland recently?
Jacek: El Banda, Biala Goraczka, Egzema...there is plenty.

MRR: Yeah, in my opinion not much more than that, not counting veterans like Infekcja, Apatia, or Zlodzieje Rowerów...
Elvis: But there are also a bunch of young bands that will never become known. People want to invite them to play a show but these bands don't have enough contacts or self-esteem.

MRR: But isn't it their fault, that they just sit in their garage and don't have enough guts to get their band to the people? Why don't they go somewhere—take the risk to play in another city? I'm not even talking about another country.
Jacek: That's the trouble with most bands; they sit and wait until somebody invites them. It's not like we are so cool that people will call us. It's the work Elvis does for Edelweis Piraten and us. He calls people in different towns and then we hit the road.
Jacek: I come from a small city and there we were only playing for ourselves, just for the fun of it. Then the time came when it started to grow; we started to play shows 30, 50 kilometers from Orzysz and that was a big deal for us. It was cool, we were playing punk rock and we really didn't ask for anything more than that—we didn't need it. At some point everybody left the city, went to study, work in different places and the band ended—that was how it was supposed to happen.
Elvis: I think that here there is lack of interest in music. Even if some good band puts out a great record, nobody buys it. Let's give Stracony as an example; hardly anybody is interested in them, more people abroad than here.
Jacek: Maybe here, people are looking for easier music, something that is melodic, catchy, and doesn't make you think. And Stracony makes you think—that's what has made some people fed up with them.

MRR: Three best Polish punk bands ever?
Elvis: Moskwa, TZN Xenna, and Biala Goraczka.
Jacek: Post Regiment, old Dezerter, and TZN Xenna.
Jarek: Dezerter, and lyrically, Profanacja and Kolaboranci.

MRR: Your CD was recorded in a rehearsal place. Are you satisfied with the result?
Elvis: We're mostly satisfied, but there are some things we could have done better. Considering the conditions we had; it came out pretty good. At first we wanted to record ourselves to see what it might sound like—we didn't intend to put it out. We thought that if it sounded good, we could do something more with it, and that's what happened.

MRR: Any future plans?
Jacek: Just like Nauka o Gownie, we wanna make 16 records every year.
Elvis: Tomorrow Legnica, later Konin... We've written new songs and want to record a new album.

MRR: Considering the overall drunkenness and distension, let's finish this here... ★

SOUND POLLUTION

SINCE 1990

SAYYADINA
Mourning the Unknown
沈黙の
霧の中
mind of asian

SAYYADINA

***Mourning The Unknown* CD $9**

21 songs that test the limits of speed. Insanely cathy & powerful. The fastest release in the history of Sound Pollution. Available end of June!

I ACCUSE / HUMMINGBIRD OF DEATH

***split* LP $9**

I ACCUSE blast out 11 songs of raging thrash punk. H.O.D. 15 songs of annihilating stop on a dime thrash. A quintessential fastcore classic.

MIND OF ASIAN

***Chinnmoku No Kiri No Naka* CD $7**

These four women from Tokyo unleash a barrage of some of the most ferocious fastcore thrash in existence. Just finished annihilating the U.S.

MASSGRAV/DISKONTO

***A Blaze In The Northern Sky* LP/CD $9**

Two of the most fast and fuming-mad bands from Sweden have teamed up with their best material. An absolute HC killer.

CYNESS

***Our Funeral Oration For the Human Race* CD $9**

25 minutes of raging grindcore that bring to mind legends of the genre such as ASSUCK, TERRORIZER and NAPALM DEATH.

UNCURBED

***Welcome To Anarcho City* LP/CD $9**

18 new ass kicking anthems from the long-reigning rebel kings of Swedish hardcore to the world's party punks.

BOOM BOOM KID

***Smiles From Chappanoland* CD $9**

Absolutely soul stirring punk/rock from x- FUN PEOPLE!
21 songs of emotionally rousing punk from Argentina.

ENDLESS BLOCKADE

***Turn Illness Into A Weapon* CD $9**

Fast and powerfull hardcore thrash mixed with crushing sludge - think powerviolence!

BRODY'S MILITIA

***The Appalachian Twelve Gauge Masacre* LP/CD $9**

25 traumatic blasts of flesh-ripping thrash. A perfect blend of catchy rockin' riffs and violent ultracore distortion! Recorded at Mars for maximum sonic damage.

TOMORROW WILL BE WORSE VOL.4

3x7" EP / CD $9

Six bands, 28 songs, on 3 split EPs or on one CD. Pairing up U.S. and Japanese powerhouses VOETSEK, NO VALUE, THE SPROUTS, RUNNAMUCKS, THREATENER, FASTS. Triple EP on colored vinyl. 3x7" shipping price the same as an LP.

MCR CO. JAPAN RELEASES

THE HISTORY OF MCR COMPANY BOOK + CD $20
History since 1983 and over 200 releases! Info and more. CD w/ Balzac, Slight Slappers, SDS, SIK, FVK, CFDL, Idora, Griffin, Real Reggae, Unholy Grave, lots more!
DIRTY POWER GAME "Olagarchia Parassita" CD + DVD $14
This is a must for EXTREME NOISE TERROR ~ DISRUPT and also grindcore fans!
CLOWN "Live Stock World" CD $11
Nagoya brutal and violent hardcore.
DISCOCKS / THE NEGATIVES split CD $11
Tokyo early 80's U.K. HC vs Swedish smashing punkrock!
SIMBIOSE "Evolution?" CD $11
Dark brutal crusty HC thrash attack from Portugal!
WOLFBRIGADE "Prey To The World" CD $11
13 new songs, CD includes all bonus tracks.
RUIN / T.R.I.B.E. split CD $11
x- Doom, Scatha, Disaffect etc. tearing it up.

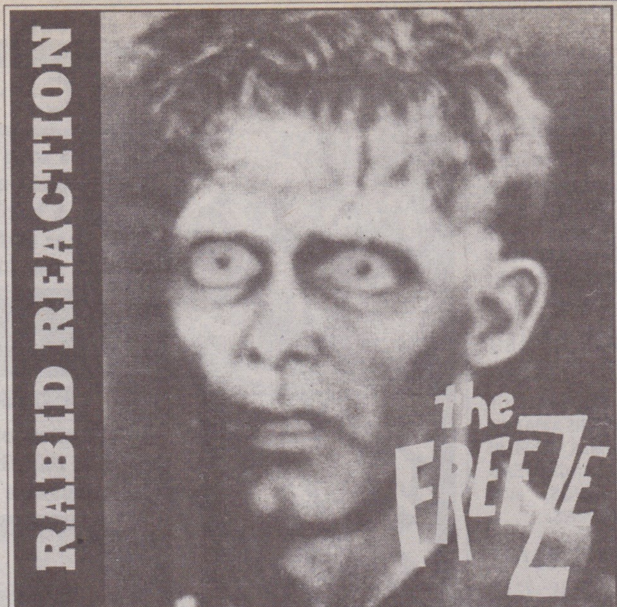
THE HISTORY OF
CD

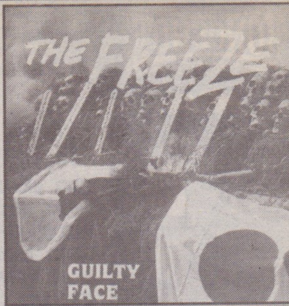
***** Sound Pollution is now distributed by Ebullition*****

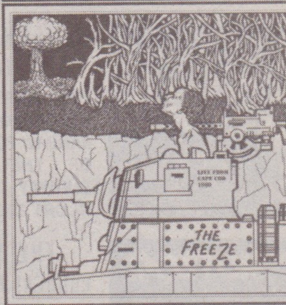
SHIPPING CHARGES:
Inside the U.S. prices include postage.
Outside the U.S. please add the following per item
7"/CD/DVD: Canada/Mexico $2, rest of World $4 - $2 each add'l
LP/T-shirt: Canada/Mexico $3, rest of World $8 - $4 each add'l

no checks! use a money order payable to: Sound Pollution.
All orders outside the U.S. shipped by AIR mail.
Check the web site for monthly specials.
Check the web site for a complete list of available titles, news, tour dates, sounds, order by credit card, etc.

SOUND POLLUTION
P.O. Box 17742 Covington, KY 41017 USA
www.sound-pollution.com







THE FREEZE ON SCHIZOPHRENIC

www.schizophrenicrex.com

Live From Cape Cod 1980 LP	$15.00 U.S. ppd
Rabid Reaction 1985 LP	$15.00 U.S. ppd
Guilty Face 1983 7"	$6.00 U.S. ppd

Send mail orders to: 17 W 4th St., Hamilton, ON, L9C 3M2, Canada. Make money orders out to: Craig Caron, or well concealed cash.

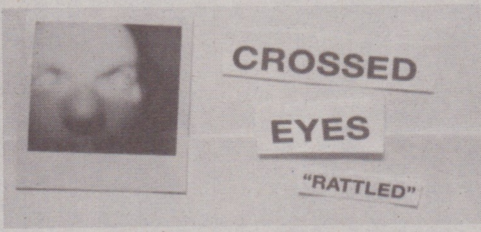
Schizophrenic
RECORDS
HAMILTON ONTARIO CANADA

SORRY STATE RECORDS

http://www.sorrystaterecords.com

Instängd – Mitt Svar På Ingenting E.P.
Members of Regulations playing ripping Swedish HC a la Missbrukarna, Headcleaners, etc.

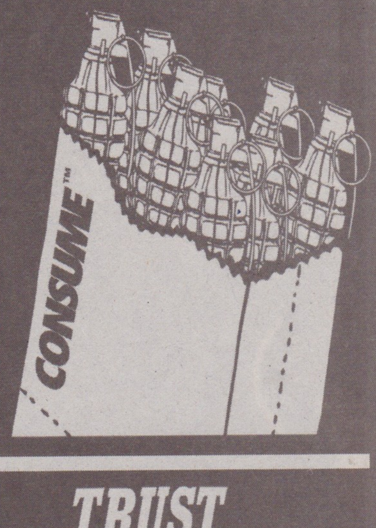
LOGIC PROBLEM: DEMO NC PUNK!!



Killer garage/punk from North Carolina... like Circle Jerks mixed with the Buzzcocks and peak–era Screeching Weasel. Totally killer!

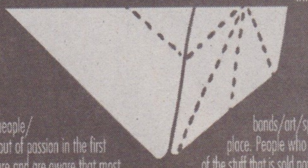
UP NEXT!!
DOUBLE NEGATIVE
RAW AGGRESSION EP
NC COMPILATION EP

SORRY STATE RECORDS



TRUST

WWW.TRUST-ZINE.DE



We like to meet people/bands/art/sport/etc. that do what they do out of passion in the first place. People who believe in a underground culture and are aware that most of the stuff that is sold nowadays under that flag is total crap only made to make money. And, if you feel you can write and relate, get in touch. To put it with Fugazi's words:

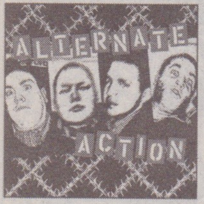
"NEVER MIND WHAT THEY'RE SELLING- IT'S WHAT YOU ARE BUYING"

LONGSHOT MUSIC

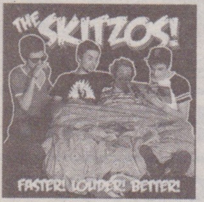
DISTRIBUTED BY:
www.interpunk.com
www.scratchrecords.com

MEAN STREETS
That Day

MEAN STREETS
THAT DAY 7" SINGLE
TWO BRAND NEW SONGS FROM THIS HEAVILY R'N'R INFLUENCED PUNK ROCK BAND FROM PHILLY WITH EX-MEMBERS OF *THE WARS END* AND *CRANKED UP*.


ALTERNATE ACTION

ALTERNATE ACTION
SELF-TITLED 7" EP
FOUR NEW BRICKWALL OI! SONGS FROM THIS AMAZING BAND W/ FORMER MEMBERS OF *THE LANCASTERS, SUBWAY THUGS* AND *GLORY STOMPERS*.


THE SKITZOS!
FASTER! LOUDER! BETTER!

THE SKITZOS!
LOUDER! FASTER! 7" EP
FOUR HYPER-ACTIVE PUNK ROCK SONGS ON THIS DEBUT RELEASE FROM YET ANOTHER INCREDIBLE GROUP OF YOUNG PUNKS FROM CANADA!!

ALL RELEASES ARE ON LIMITED EDITION COLOUR VINYL
$5US in N. America / $6US R.O.W. postage incl.

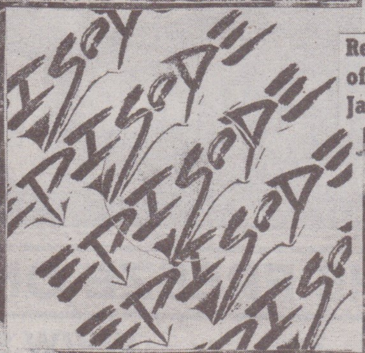
PMB#72, 302 Bedford Ave.
Brooklyn, NY 11211
www.myspace.com/longshotmusic

HARDCORE PUNK THAT DOESN'T SUCK...

CRIMINAL INTENT

C.I. - Criminal Intent ep

6 song debut ep by this east coast band that picks up right where their demo left off. Fast & harsh, for fans of SOA, Abused, Stretch Marks or early Agnostic Front. One time press of 500. Ltd. Blue wax for mailorder punx!



Episode – S/T ep

Repress of first 7". One of the best records of 2007 that many are comparing to old Japanese 8" and flexi bands. Vicious stuff...

Up next : Genetic Angry 7"

Distros get in touch...

Slothcore@hotmail.com

SEWERCIDE RECORDS

www.myspace.com/sewerciderecords

THE FUCKING WRATH
"SEASON OF EVIL" LP
CHALLENGETHETHRONE.COM

MARIE KANGER-BORN

I met Marie Kanger-Born a couple years ago at an Albion House show. I previously noticed her taking pictures at shows around town. After conversing with her, I learned that she had been a member of the early Chicago punk scene, circa 1979-1986. She photographed the shows and published a fanzine called Bullshit Detector *in 1982 and 1983.*

Several of her photographs were published in the book, Going Underground: American Punk, 1979-1992 *by George Hurchalla. One of her Articles of Faith photographs was included in* American Hardcore: A Tribal History *by Steven Blush. That photo was used without her permission. Marie's images are also included in the film* You Weren't There, *which is a documentary about the Chicago punk scene, produced by Regressive Films.*

Marie took a nearly twenty-year hiatus from attending and photographing shows, but resurfaced after the death of Joe Strummer prompted her to do an internet search on the topic of punk rock. When she learned that her old Chicago punk peers were compiling data in an attempt to document the city's history, she went to work to post her memorabilia online in order to help facilitate the effort. Her website, Chicago Punk Pix, went up in February of 2003 and features her collection of pictures, zines, flyers, etc. from the early era. It has also grown to represent the current Chicago punk scene. You can visit her site at: www.chicagopunkpix.com and for more background detail, visit her MySpace page at: www.myspace.com/mariekangerborn.

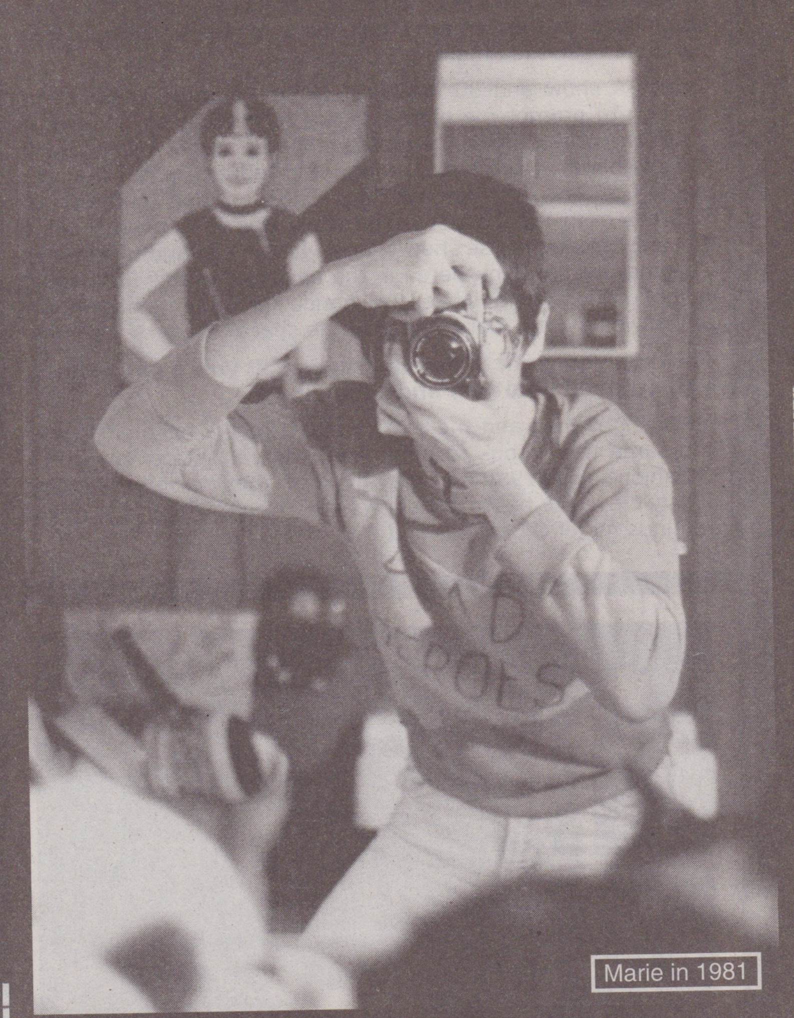
Marie is always fun to talk to, whether it's about her early days working on the zine, living in 1980s Chicago, or just generally hearing her impressions of today's punk scene. She is funny, sweet, and happy to be back in the swing of things. My friend, Mariam Bastani, originally had the idea to interview her, so we gathered ourselves together in Marie's car one cold, wet November night outside a Holy Shit show in Chicago. We drank beer and talked about her life, her photos and her feelings about punk rock in 2007.

Interview by Sarah Ryczek. All photos by Marie Kanger-Born, except Marie and Larry by Ellie Kane.

MRR: You started going back to punk shows about two years ago after a twenty-year hiatus...

MKB: Actually, in February of 2006, I went to the Report Suspicious Activity show because Vic Bondi was in the band and we went out to support.

MRR: After that, we started seeing a lot of you around Chicago, taking pictures at the shows. How did you get back into it?


Marie in 1981

Articles of Faith

MKB: I didn't intend to start taking pictures at all. In June of that year, I went to the "30 Years of Punk" Fest put on by the guys in Destroy Everything. Brooks, the vocalist of the band and I had emailed before—apparently I knew him, or at least crossed paths with him, in the 1980's scene. He used to be in the old band, Happy Toons. At that show, I met Mike Vinikour from the Punk Vault site and he said, "You should start taking pictures again, that's your gimmick." I had no interest. I wasn't committed to the scene; I just went to see a show, I was curious to see the Effigies play again.

The RSA show and 30-Year Fest alone would not have been enough to prompt me back into the scene. Rob Villanueva of I Attack, who I met on a messageboard, asked me to check out his band, which was playing with Regress, and I figured, "why not?" I remembered Joe, Chopper, and Anthony of Regress from the old days. The show was at Rancho Huevos (a local Chicago house show space). It was a beautiful summer evening, everyone gathered in the backyard of this Bridgeport neighborhood drinking beer. The bands played in the basement, which was a dank, dark, grungy little space. It was awesome!

MRR: So you went to Rancho Huevos, it was a good show, you enjoyed yourself, and then what?

MKB: Right then and there I thought—"this is for me." It was the same way I took to punk from the very start: I went to O'Banion's in 1979 and I instantly knew that I'd be back every night. I love the basement shows now—the environment really reminds me of O'Banion's and Oz.

Articles of Faith

MRR: Do you want to describe O'Banion's?

MKB: O'Banion's was the notorious second-generation club. I say "notorious" because I like the way it sounds. Chicago's first generation club was La Mere Vipere, which was only in existence for less than a year, circa 1977-1978. I missed La Mere's by a year. Most of the first generation punks dropped out after La Mere burned down in a mysterious fire. O'Banion's became the hang-out after that, with Oz catering to the most underground aspect and Space Place used to accommodate the under-age crowd. That was our punk scene. There are four generations of Chicago punks, where most cities only have three. La Mere's was the first generation, and anyone who went to O'Banion's, Oz, and Space Place were second generation Chicago punks. I have no idea where the lines are drawn after that.

MRR: What was the first show you ever saw?

MKB: I have no idea! (laughs) I don't have a lot of memories from back then. Quite frankly, there was rampant substance abuse and I am not ashamed to say that I participated.

MRR: OK, what is the first show you can remember?

MKB: You know what's the funniest thing? You guys make the biggest deal out of what bands were seen. I saw Minor Threat at O'Banion's. It wasn't a big deal. I only remember them because that was the first time I became aware of this world of younger, straight-edge punks. It's not any different when I see I Attack, or any of the bands. It's just people playing music; we're all on the same level. I remember seeing MDC—it was about 50 below outside and only 5 or 6 people showed up, including Larry [Marie's husband] and I. They were great, they were selling their first record. It was kind of cheesy in that there wasn't any printing on the label. I went home and typed out the song titles on my typewriter, then I cut out the text and pasted it on each side of the vinyl's labels with Elmer's Glue.

MRR: Do you remember when you started taking pictures?

MKB: Well, I always had a camera since I was in high school. I had a Hanimex Praktica. Cameras were very small in those days; you could carry them around all the time and I did. I was living in Tucson, Arizona then and I liked to take pictures of the desert and mountain scenery. I lived on the south side of Chicago until I was 12, then we moved to Tucson and I left to go live on the north side of Chicago when I was 18. The second day after I moved, someone broke into my apartment and stole everything I had, including my camera. I couldn't afford to get another one, so that's why I don't have any photographic documentation of my earliest time in the scene. I didn't get another camera until 1981, a used Olympus OM-1.

MRR: So you got your camera, started taking it to shows and shooting.

MKB: Yeah, it was just a natural thing to do. It wasn't a big deal like now.

MRR: You've mentioned that people treated you differently when they saw you with the camera, a woman with a camera...

MKB: No, no one noticed anything about the camera in those days. They didn't treat me differently, no one really even noticed or cared. In around 1983 or so, this other photographer started shooting the bands. He was very aggressive and competitive, and he used to literally push me off the stage at shows. He was taking pictures for some more mainstream magazine, I don't know which, but he had no qualms about pushing me out of my position to take my spot to get his shots. I think he's very successful today—lovely way he got there!

MRR: You wouldn't put up with that type of thing

today!

MKB: Well, it's hard to say, I mean probably not now, but maybe a few months or even a year ago, I would. It's empowering to see how you younger women are, you're so militant! It's different, it's inspiring to see women taking charge in leadership roles.

MRR: You told me that when you first thought about punk again, you surfed the internet and ended up on a now defunct Chicago Punk messageboard, where an occasional contributor—who will remain nameless—gave you a hard time and, in a nutshell, said the older generation of punks failed to properly instruct the younger generation...

MKB: He said I failed to pass him a torch, or even make him a mix-tape. This guy was a total stranger to me, I never saw or heard of him before. I still don't know him. At that time, I had no idea what was going on. I have never had any children, so I never expected to hear anyone say "I blame you." That's why I did not have children—because I did not want to have that experience. Hey, I don't know what the fuck else you want. I put up all my old shit on the internet and I did that without even knowing you existed! I did it for my own peers. It was kind of shocking to even hear about a scene. I thought the only scene that existed was like, Green Day. "Oh, Green Day is what they call punk rock now"—of course I wasn't interested.

MRR: So you started the site in 2003, loaded all your photos, started your messageboard.

MKB: I didn't start my messageboard then—the messageboard is probably just a couple of years old. I feel like it serves a valuable purpose to the scene. I teamed up with my younger friend Gantry who built a wiki database that documents our Chicago history.

MRR: OK, so to go back, when you got flak from the fourth-generation punks for not passing the torch...

MKB: I thought, "what a bunch of assholes, like I really want to be bothered with any of you." But then of course there was young Rob.

MRR: Ha, Rob's almost 30!

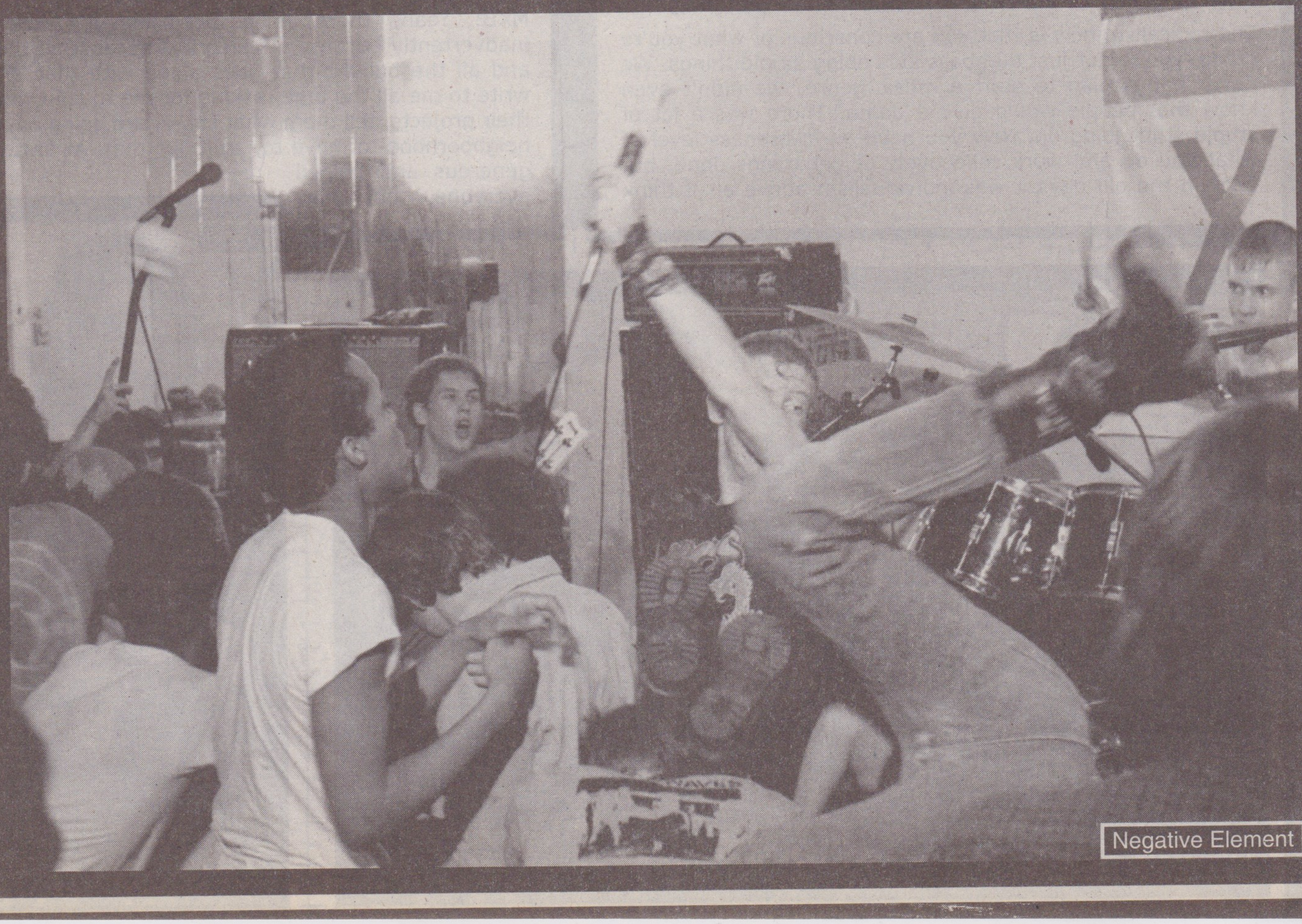
MKB: Well, Rob spoke up and he didn't seem to be an asshole. I'm almost 50, so you're all kids to me! Rob made me curious enough to go and check out his band.

MRR: When you think about today's shows vs. shows in the early '80s, what is the main difference?

MKB: The way you women speak up, the way you demand respect and regard in the scene. It wasn't that way before, it was a male-dominated scene. Plus, the scene now is so much more conscious of itself. The scene has matured. In the old days, we were just kids, we had no idea what we were doing, everything was made up as we went along. When I was 24, I was considered an "old person" by the 14-year-olds who took over the scene with the advent of hardcore. Now it's perfectly acceptable to be an older punk, there doesn't seem to be as much bias.

MRR: Everyone was just trying to figure it out at that point. Do you think the fact that there's a more mature base makes the music and the scene a little safer and a little more predictable?

MKB: I'm not seeing anything radically new, I'm really not. Other than the fact that I thought it was all dead and I'm so happy to see that it still exists. But no, there's not really anything new. It was more radical back in the old days because it was so unknown and unheard of. Now the



Negative Element

Behind Enemy Lines

only way you can get attention is to commit mass murder or something. I don't know how you stand out these days. The fact that you managed to survive and sustain this type of mindset where you just don't do the mainstream... I mean I spent the last 20 years trying to fit into the mainstream. My self-esteem took a hit because at every turn, you know; I realized I'm not like those people. I tried to change myself to fit into the larger culture because there was no alternative. When I discovered this scene, I felt alive again—there are others like me. I don't have to do the mainstream thing.

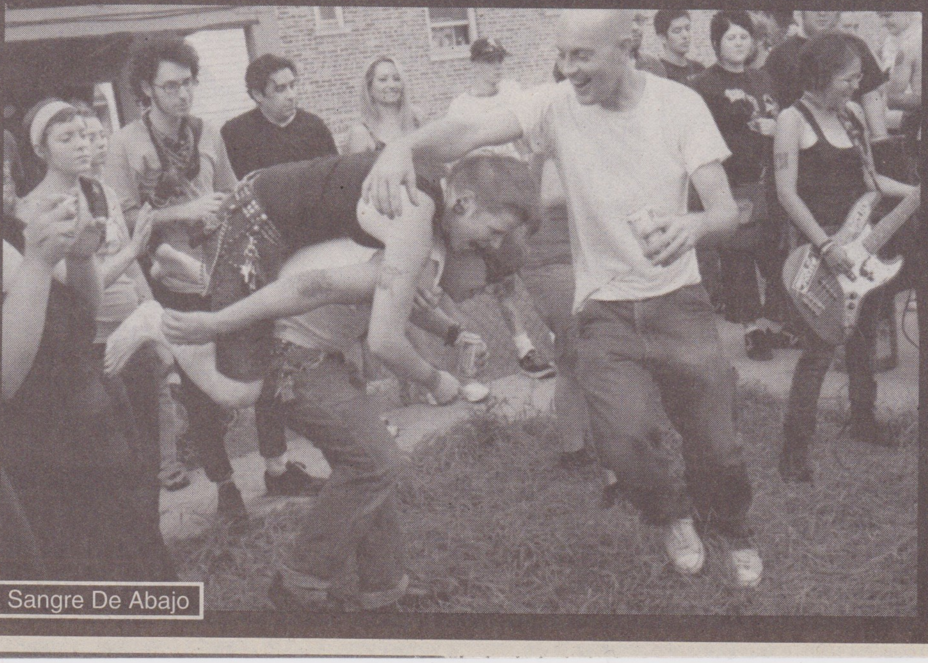
The radicalism now is that you are conscious of what you're doing, you're not just dumbass kids doing stupid things. We never had a plan to start a music genre; we didn't even know that people would give a damn. There was a lot of stupid stuff going on. Now you have an awareness level of what you do and work collectively to get things done, but back in the old days it was individualism above all. I think individualism was great in its time; it was a necessary attribute that allowed us to push punk rock into existence to begin with. These times call for something else and punk should constantly adapt to meet the conditions of the day. Just from my own experience in the current scene, I have become convinced that we punks have the capacity to put aside our differences to work together to achieve our common goals. I never could have said that about the old scene. The current scene may not be radical, but it is exciting and hopeful. From my perspective, that idea of hopefulness is radical.

MRR: Now, especially with your website, you can reach so many more people than would have ever been possible before. How does that effect the way people see your work? Is it good or bad?

MKB: Well obviously, it's a good thing, 'cause I can reach a greater audience. When I did that little fanzine (*Bullshit Detector*), you know, I was amazed that anyone remembered it. Basically it was just a handful of people who saw it originally, yet now with the website, there are people in Germany reading my webzine. That's freaking amazing. I hear from people from the Netherlands, France, Australia, all over. I would never have heard from any of these people before. Obviously it reaches a mass audience.

MRR: Is there a downside to that?

MKB: Yeah, there is a downside—it's like I've inadvertently become a "celebrity" because of the site and all the bullshit that goes along with that. People write to me all the time, asking for me to contribute to their projects, tell them what shows are going on, what neighborhood to move to, stuff like that. At first I was generous and helped everyone, but now



Sangre De Abajo

Marie in 1980

it's to the point where I am overwhelmed by it. Sometimes people get nasty and demanding, I get bad-mouthed, that I have some kind of attitude. You know, I'm busy! I can't help everyone! I'm just one person.

MRR: Do you want to talk about some of the famous or infamous people who have used your photos with out asking?

MKB: Do I want to? Not really. Why, so I can get in more trouble and piss everyone off?

MRR: Got to be provocative!

MKB: You know, it's just a matter of common courtesy. It's almost like being spit on when someone takes your stuff without attributing it to you. Are you saying what I'm doing doesn't count? Is it not important? Sorry, but the evidence lends itself to being completely contrary to that. Frankly, no one would remember your shitty band if I didn't, or if any photographer didn't take pictures. Did I just say that? It's true though.

MRR: Since your photos are online, do you think it lends itself to people taking photos without asking?

MKB: Obviously, I am aware of how the internet works. That's why I put everything out in low resolution with the logo on it. I don't need strangers taking my work and altering its content from my original intentions. Why should strangers be entitled to produce merchandise, benefiting from my labor and expense, without even so much as a how-do-you-do? That's just pure leeching, it's negative and it's unimaginative. It seems like punks now should extend the DIY attitude over to creative endeavors too.

MRR: Do you think creativity is supported because the scene is so cohesive?

MKB: I don't think it's as creative these days as it was. I think you guys have a stick up your butts. I can understand how, but let's have some fun too. I am all about having fun and having ideas. Punk rock is about having an idea, trying it out and seeing what happens. If it all goes to hell, oh well, move on to something else. Nowadays everything has to be all dogmatic, there's no room for experimentation. I'm just like, hey, let's try something out and see what happens. If it all blows up, we'll change course—unlike our president and his "stay the course," right over the cliff, methodology. Young people are so serious now; it's good to have a sense of fun too.

MRR: What are the possibilities for punks that are getting older?

MKB: Here's my idea, with the website, what I'm hoping for. Punks are involved in every aspect of society. We're not a counter-culture, we are a subculture—we are already fully indoctrinated into the larger culture. There's doctors, lawyers, nurses, you know, everything—headstone producers, anything, everything on every economic level. Why do we have to buy into the mainstream? Why can't we form our own economy? If we did it with a music genre, why couldn't we do it economically too? We should support each other by keeping the money in our own community. Every minority/immigrant group who came to the United States built themselves up by relying primarily on their own community. Why can't we do that too? This stuff where everyone wants everything for free, everyone's a leech and there's a few people who are giving and everyone else just takes, that's completely bullshit. It's stupid and ignores the fact that we are aging. It's evident that the system is not going to take care of us. We need to create a system of reciprocity.

The distro on the website is just the beginning. I would like to see a whole supporting sub-industry develop around it. Why don't we make our own products—t-shirts, clothes, records, pins? Have our own recording studios, venues, and art galleries? I'm not talking about hippy commune stuff, I'm talking about straight-up capitalism. I'm talking about taking the resources of the system and legally using it for the betterment of our own community. I'm not talking about joining the mainstream, I think it's time for the mainstream to conform to our ways. Just as the music industry was once forced to change to meet us. If we did it once, we can do it again.

People should remember that there is a difference between

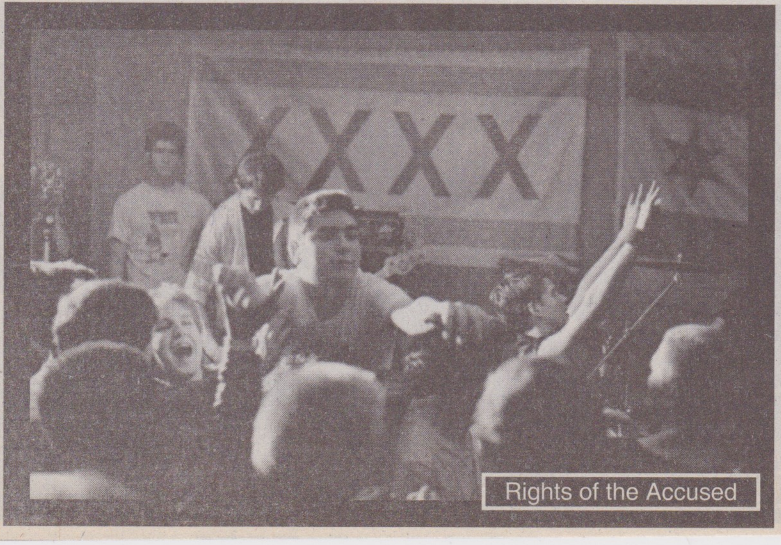
Marie and Larry (photo by Ellie Kane)

both photos: Disrobe

corporate capitalism and small business capitalism. I'm talking about the kind of capitalism where you can look a real live human being in the face and trade products and services and yes, cash. What's so empowering about punks choosing to remain in poverty? Honestly, only rich people could come up with such a thing. Anyone who's ever lived in poverty—not of their own choice—knows there's nothing good or noble about it. Why couldn't punks use economic resources to create a system that serves us all? I have a place on the messageboard for people to advertise their small businesses. Punks don't seem to take advantage of that, I don't know why.

Abrade

Wartorn


Rights of the Accused

MRR: They will; it takes time.

MKB: Everything takes time, it's a radical idea, bringing the economic shit into punk rock too, but I think—why the hell not? Frankly I'm getting close to old age myself. Hey, we need a system that will serve us, rather than finding ourselves living on the curb, due to a lack of health insurance or something.

MRR: OK, I want you to tell the story about the bouncer at the Total Fury show who yelled at you about your flash.

MKB: The bouncer had a little bit of power, he decided to come and yell at me, said my flash was blinding the people upstairs, this club had an upper level. I usually point my flash upwards to bounce the light off the ceiling or walls. That way I don't blind the band and the lighting looks more natural. So, I was forced to point my flash directly at the bands instead. I spent the night blinding the bands and got no shots of anyone looking at me. As the show progressed into a free-for-all, all I could think was that my flash was the least of the worries at a punk show. I was knocked over on my ass a couple of times, my friends too. Then there was a big pile-on, right on the stage and the bouncers came running up with looks of horror on their faces, like "how are we going to control this shit?" I was just snapping away.

MRR: What are you listening to right now?

MKB: Locals, I love those Catburglars, they stop and start on a dime. I love the way they do it. They're all snotty, irreverent and funny. I love those guys! I Attack, Chronic Seizure and the Catburglars are my favorites.

MRR: You don't have to say that for us, man.

MKB: No, those are my three favorites.

MRR: Any last messages for the readers, a power quote to end the interview? [She whispers something about global domination.] What did you say?

MKB: No, when I say that, people get all scared. I think that after 30 years of existence, we punks should realize that we are a force to be reckoned with and we are not condemned to lives of hopelessness. There's nothing to stop us or hold us back, only our own lack of will to try.

Marie
chicagopunkpix.com
CHI PUNK
RULES OK!

Die Angst 7" EP

Deutschpunk overdosed on Warsaw or Joy Division. Certainly a unique piece of Punk music!

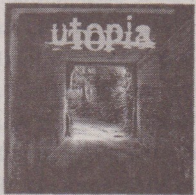
also:
Ruidosa Inmundicia - de una vez 7"
E-150/Intensity split 7"
L´Amico Di Martucci/Cementerio Shöw split 7"
Ohuzaru/Cyness split 7"

soon:
Ruidosa Inmundicia/Solid Decline split LP
(US version on Residue Records)
Ruidosa Inmundicia discography CD

For further info and lots of international Punk and Hardcore go to:
www.thoughtcrimerecords.de

UNDERGROUND OUT OF POLAND

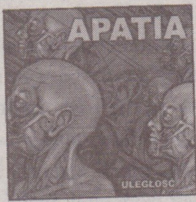
SLOWA WE KRWI przebudzenie CD
full of passion and anger hardcorepunk with strong screaming female vocal



UTOPIA s/t CD
fast, melodic and catchy guitardriven female fronted punk rock with 80's roots

KNIFE IN THE LEG

KNIFE IN THE LEG bloodlust EP
nihilistic and raging cathy 80's style hardcore with insane guitar



APATIA uleglosc CD
polish hardcore institution with their own unique sound and style

INFEKCJA scandi crust
przegrani LP/CD
kazdy robotnik LP/CD

EVIL metal punk
XII-XX LP/CD

PESD 80s polish punk in modern way
politikare... LP/CD

EL BANDA
przejdzie ci LP/CD
think Post Regiment

and international: **BALLAST** fuse LP/MC
NUCLEAR DEATH TERROR s/t CD
PEDESTRIANS ideal divide LP/MC

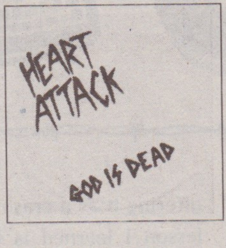
tour van backline t-shirts pins

TRUJĄCA FALA

TRUJACA FALA
P.O. BOX 13 81 806 SOPOT 6
POLAND www.trujacafala.com
in US try: ebullition havoc interpunk profane existence

REVOLVER USA DISTRIBUTION

www.midheaven.com • since 1992



HEART ATTACK

"God Is Dead"

Limited reissue of this classic 1981 EP. One of the rarest HC records ever!
mailorder:
7" - $6.00

We also carry releases by the following labels:

IN THE RED

BLACK LIPS "Let It Bloom" LP/CD
DIRTBOMBS "If You Don't Already, Have a Look" 2xCD (collection of singles and comp tracks), "Dangerous Magical Noise" LP/CD, "Ultraglide in Black" LP/CD
REIGNING SOUND "Too Much Guitar" LP/CD, "Timebomb High School" LP/CD
CONSUMERS "All My Friends Are Dead" CD ('77 punk, pre-45 GRAVE)

BROKEN REKIDS

ZOUNDS "The Curse of Zounds" 2xLP/CD
THE MOB "Increase the Tribe" 2xLP/CD (classic early-'80s peace punk)
HARD SKIN "Hard Nuts & Hard Cunts" CD/LP
FEEDERZ "Ever Feel Like Killing Your Boss?" CD, "Teachers in Space" CD
TYRADES s/t LP/CD
THE GITS "Frenching the Bully" LP/CD, "Seafish Louisville" LP/CD, "Enter: The Conquering Chicken" LP/CD

BONER

FANG "Landshark/Where the Wild Things Are" CD (first two releases)
MDC "Millions of Dead Cops/More Dead Cops" CD (1st LP, early EPs)

NEUROT

NEUROSIS "Pain of Mind" 2xCD (includes 1st LP and demos)
CHRIST ON PARADE "Sounds of Nature" CD

PINK FLAG

WIRE "Pink Flag", "Chairs Missing", "154" CDs (classic first 3 albums), "On the Box" DVD (live in 1979), "Live at the Roxy/Live at CBGBs" 2xCD (77/78)

WHAT'S YOUR RUPTURE

FUCKED UP "Year of the Pig" 12"
TYVEK "Summer Burns" 2x7"

YOUNG GOD

SWANS "Filth/Body to Body, Job to Job" "Children of God/World of Skin" 2xCDs

SEPIA-TONE

DMZ s/t CD (original 1978 classic)
REVELONS "Anthology" CD (late-'70s/early-'80s NYC band w/ members of BLONDIE, TELEVISION)

Plus many other punk, garage, noise, and indie titles in stock! Check our website.

REVOLVER USA titles available from Midheaven Online Mailorder

415-241-2437 • www.midheaven.com

NO IDEA

¡MAILORDER!
noidearecords.com

• THOUSANDS OF RECORDS, CDS, SHIRTS, + FUN STUFF ONLINE •

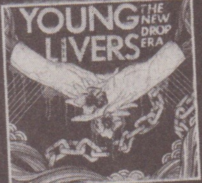
HOT WATER MUSIC
"Till the Wheels Fall Off" 2-LP / CD

DEFIANCE, OHIO
"The Fear,..." LP/CD
"Great Dep." LP/CD
"Share..." LP

PLANES MISTAKEN FOR STARS
"We Ride to Fight!"
(The First Four Years)
DOUBLE-LP / CD

GLASS and ASHES

GLASS & ASHES
"Self-Titled" LP/CD



YOUNG LIVERS
"The New Drop Era" LP/CD
(ex-Glass & Ashes, Fiya)

OFF WITH THEIR HEADS

OFF WITH THEIR HEADS
"All Things..." LP/CD

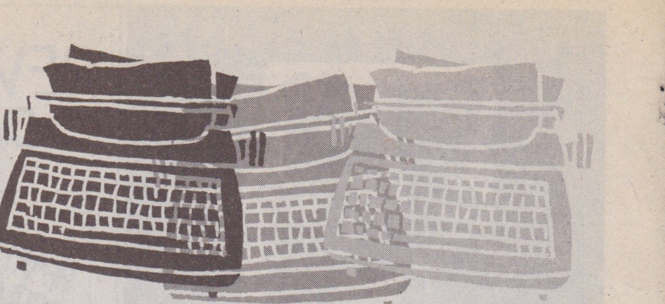
UNCLE JOE'S FISH CAMP
ON LAKE OKEECHOBEE

THE TIM VERSION
"Decline of the Southern Gentleman" LP/CD

THIS IS MY FIST
FIFTH HOUR HERO

THIS IS MY FIST & FIFTH HOUR HERO 7"

BOOKS



EAD
IK IS
INK IS
EVERYTHIN
RAW MATERIAL FROM THE MARTYRED MUSIC MOVEMENT
PUNK FLYERS
POSTERS
SET LISTS
ART
PHOTOS
ZINES

Punk Is Dead, Punk is Everything
Compiled by Bryan Ray Turcotte
288 page • $39.95
Gingko Press
www.gingkopress.com

I'm sure most of *MRR*'s readership is familiar with the book *Fucked Up + Photocopied*. For those that aren't *Fucked Up + Photocopied* is a thoughtfully laid out collection of flyers, photos, anecdotes, set-lists, and other scattered memorabilia from punk and hardcore's early years. I'd qualify it as the best book released with punk as a subject matter. *Punk Is Dead, Punk Is Everything* was compiled by the same fellow that brought us *Fucked Up + Photocopied*: Bryan Ray Turcotte. The new book contains similar material but has expanded its focus to include peripheral movements and modern music. This new collection is equally as remarkable as the first and the variety is positively an added bonus.

First off, being that *Punk Is Dead, Punk Is Everything* is mostly a flyer and memorabilia compilation, I must comment on its visual awesomeness. Every page invites the reader to stare at it for a considerable amount of time. Turcotte also manages to fill these pages with tons of tidbits so that one can spend hours poring over the book and still find new things to obsess over. He creates his graphic appeal with collages of yellowed flyer art, blown up photos, original pieces of artwork, short essays, and creative backgrounds.

Punk Is Dead, Punk Is Everything is divided into nine definite sections although sometimes the lines between sections get clouded—my best guess is that this blurring is intentional. Turcotte seems to enjoy all of the coincidental alliances that emerge within the punk movement and the subculture's connection (and lack there of) to the mainstream. The sections in this book cover everything from legendary punk acts and their unknown counterparts, anarcho punk, protest art, zines (with a two-page *MRR* spread!), photography, skateboarding, metal, punk art, and modern underground punk.

One of the things I really enjoy about both volumes is the inclusion of both well-known and obscure bands. Included in this edition are flyers from bands as renowned as the Sex Pistols and New Order and as obscure as Modern Problems, Half Church (?), the Oziehares, etc.—a breadth of bands get exposure in these pages. So not only do Ian Mackaye, Rodney Bingerheimer, and Wayne Kramer get to talk about punk but Franz Stahl, Jason Honea, Trudie, et al. also get to tell stories and pay tribute to the music that obviously altered their lives. I love Trudie's story about the age-old punk tradition of renting out an apartment with a few friends and offering it as a crash pad. I also enjoyed Kid Congo's statement of, "the lesson I learned is that I will never learn my lesson." Furthermore, although we get eight pages dealing with the exhausted Sex Pistols, we are treated to a six-page spread focusing on the early Japanese punk and hardcore scene that consists of flyers from Gauze, The Clay, LSD, Execute, Comes, etc. It's without a doubt one of the highlights of this edition.

Although the bulk of the *Punk Is Dead, Punk Is Everything* is made up of flyers, I am fond of the writings that appear throughout the book as well. Many of the stories touch on first time punk experiences such as the initial discovery of the subculture, first shows, first bands, and so on. Even though some of these are a bit nostalgic, most of the dialogue is positive and fun to read. These commentaries also work with the flyers and photos to create a better picture of the bands and the era. There is also much talk about living in Reagan's America and its subsequent influence on punk.

One page in the middle of the book has a photo with a lone punk smoking and a typed up list of names with no other information given. Upon further inspection, I realized that the names are those of dead punks, which lately seems to be a fast growing list. This page is sad but again it is a welcome addition and helps add to the full picture.

Another cool addition to this *Punk Is Dead* vs. *Fucked Up + Photocopied* is the "Crass punks" section. Oddly it mostly consists of Bay Area acts such as Crucifix, Trial and the like but many of the well-known UK counterparts are included as well. Curiously nothing is offered from Rudimentary Peni, which is a tragedy because any art book would benefit from the addition of Nick Blinko's work. At any rate, the Crass memorabilia included is awesome. There is a wrinkled ticket to a showing of Christ: The Movie, which is emblazoned with the Crass logo, and also an authentic looking, fake FBI-type file condemning Thatcher for "the death of millions."

The weirdest section is by far "Death, Metal, Speed, Glam," which covers stated styles of music and its crossover appeal with punk. In these pages I found out that Mötörhead played with the Cro-Mags, Raw Power, and Dayglo Abortions thanks to the ever ambitious Goldenvoice productions. Did you know that the Necros played with Megadeth? That must have been and bizarre show to attend. Stranger still, most of the metal flyers don't look much different from punk flyers. Oddly this chapter is one of the more interesting parts of the book. At the end of this section Turcotte added ten pages focusing on goth bands—making sure that he covered all the bases, I assume.

The final pages of *Punk Is Dead, Punk Is Everything* cover punk from the '90s 'til now. This coverage seems kind of arbitrary. Much of the chapter consists of relics from the Holy Molar, Locust, Oath school of punk, which omits the contributions of most folks that I know and therefore creates a skewed portrait of the modern punk movement. This is kind of a bummer considering that the rest of the book is so inclusive. This chapter is not without its merits. I really dug the page of Born Against propaganda and the ensuing page of hilarious Wrangler Brutes flyers. Also two pages have been offered for random '90s and '00s nostalgia. Included in this spread is a photo of our own Martin Sorrondeguy sweatin' it out in Limp Wrist. That was a nice surprise but doesn't change the fact that this section is a minor letdown. I saw Turcotte speak a few weeks ago at a local bookstore. He said that he has no imminent plans for another book but he is still interested in receiving memorabilia for his archives. I'd suggest that folks send him flyers from their current involvement in punk. If another book does surface, the modern years could use more diversity.

Overall I'd say that I like *Punk Is Dead, Punk Is Everything* more than its predecessor. It's similarly striking but much more varied. Not only is it notable as a coffee table book but it's also the best total representation of punk in a book. *American Hardcore* has nothing on Turcotte's series. Turcotte has created something that will appeal to the die-hards and the outsider looking to gain more insight into the punk movement.

—Cissie Scurlock

natural disaster
AL BURIAN

Natural Disaster
Al Burian
$13.00
Stickfiguredistro.com

This is a collection of Al Burian zines; the *Burn Collectors* that were not already collected previously plus two of his latest zine *Natural Disaster. Burn Collector* was one of those '90s zines like *Cometbus* and *Doris,* which became the measure by which all zinesters thusly measured themselves and sought to replicate using their own hands and the power of Do It Yourself! For a while there every zine had either an herbal abortion recipe, a story about hopping trains to MN or finding yourself in a shitty bar full of "characters" who were also "finding themselves." Sometimes all the bad copies make the original seem lackluster and for some reason I could not get into this as much as the first time I picked up an Al Burian product, probably way back in time, perhaps at a More Than Music fest in maybe '94. I remember being grabbed by a story about him working the night shift at a copy store and thinking that he was going to get so much done, all those crazy art projects, zines, and ideas. And how the job ended up sucking everything out of him; his co-workers were corporate by-the-book drones adding to the supreme joy of spending all night frying under florescent lights...

I think Burian excels at capturing the malaise of not quite making it, letting things get away and kind of enjoying it. When I was at my mum's house last I found a huge box of my old zines from the mid-'90s, mostly riot grrl and emo-bro orientated, and the emo ones had this tendency to make the mundane seem transcendent; hanging out in the carpark after the show is life affirmation! Friendship is a dentist office poster! For some reason I had lumped *Burn Collector* in with those dudes, always looking for a miracle in a coffee cup, but in retrospect he is much more grounded and cynical, and endlessly meandering. Endless childhood/teenage anecdotes and politics and late night air guitar combo bike rides would usually mark this unreadable, but there's something about his grumpy old man mannerisms that make it less cloying. He is able to write about boredom evocatively which I guess is punk? But bear in mind the grumpy old man mannerisms.

—Layla Gibbon

B. Garbee
NIGHTMARES

Nightmares
B. Garbee
Nosebleed Books
$10 / 120pgs
myspace.com/10nightmares

Nightmares is a good example of the kind of book that I am excited to find. The stories are well done, the writing is as mesmerizing and dreamlike as the actual plots, and Garbee isn't just repeating the same story over and over with different words. Whether you're reading about a couple being sold as exotic meat or alien pod people taking over a neighborhood, the stories are strange and disturbing. The book also features art by a number of illustrators, and I'm a total sucker for pictures in books, so I was happy to see that. Possibly not the best book to read before you go to sleep, but a good book of gripping stories that are scary and weird. The only downside is that a bunch of pages fell out of my copy, so now it's held together by a rubber band—punk!

—Thera Webb

REALIZING THE IMPOSSIBLE
ART AGAINST AUTHORITY
EDITED BY

Realizing The Impossible: Art Against Authority
Josh MacPhee & Erik Reuland
320 pages • $23.95
AK Press
www.akpress.org

Realizing the Impossible: Art Against Authority is an anthology of essays on political art, or should I say, the history and political implications of Leftist artistic practices (since not all the artists are self-proclaimed Anarchists, nor is all the art overtly political). The book is basically a primer that contains a wide range of artworks all presented by way of journalistic accounts, scholarly writing, and multiple interviews. Broken into three sections ("In Print," "Moving Images and Interventions," and "Theories"), *Realizing the Impossible* succeeds in being a pretty straightforward attempt at germinating explicitly Anarchist art theory.

A little less than half of the book contains interviews, Gee Vaucher and members of Black Mask (blah) being two of them. The inclusion of multiple interviews ends up being one of the stronger aspects of the book. The essay "Subversive Multiples: A Conversation Between Contemporary Printmakers" is an exciting and insightful dialogue between printmakers whose prints aren't all as provocative as their personal philosophies and praxis. Icky A's interview with Clifford Harper is worth it just for Harper's keen remark, "revolution is a dick thing." And the interview with Gee Vaucher is, in my opinion, ultimately outshined by her art, which isn't to say the dialogue isn't engaging in its own right.

Another strongpoint of the interview format is borne in relation to what I consider one of the book's seeming objectives: to realize the impossibility of an art object without an author, without a singular creator, an authorial head. The inclusion of interviews presents, however unwittingly, a challenge to textual authority in the writing process—an artistic form surprisingly underrepresented with the possible exception of "*El Grito del Diseno: Diseno Mestizo* and the Radical Visual Language in Chicana/o Newspapers." The interview, particularly in the virtual roundtable discussion between printmakers, has potential to explicitly beg the question: "who is the author and where is the authorial presence in the text?" This shared presence between interviewer and interviewee is evident in what is written, but—strictly speaking—escapes the dominion of an author. Rather we have a diversity of perspectives representing the complexity and dynamism of human consciousness (this view is at least applicable to the roundtable discussion between printmakers). So complex and amorphous is this representation that it lacks a name, an author, and is, consequently, outside authorial schemas of representation. It approaches the miraculous (in a negative sense), echoing Goerges Bataille's aphorism in reference to the miracle: "Impossible, yet there it is." Following Georges Bataille, somewhat of an anarchist himself, I see art as "a response to the supreme hope for...a miracle." For Bataille, then, the miracle is something seemingly impossible yet something there, right there, present, in front of me. An art object without an artist...impossible yet there it is.

If art is a "supreme hope," it is an act of deep desire, an act of desperation. Accordingly, I sort of judged the content of this book by how deeply desirous this art (seems to be) of a miracle, specifically a miracle in the realm of politics. Temporarily suspending my inherent bias toward "protest puppetry" and other burning man style political art has been difficult—and, frankly, hasn't really happened. I still find such art totally lukewarm and far from desperate. But the process of creating it can be another story.

In "When Magic Confronts Authority: The Rise of Protest Puppetry in North America," Morgan F. P. Andrews historically tracks "protest puppetry," imparting to it a significance beyond the virtually negligible charm of the objects themselves. This significance is evinced mostly in how (an impossible) community is built through and challenged by the creation of the puppets. In discussing various theater troupes and collectives, Andrews alludes to how ideals are sometimes strained by the reality of needing leadership during the creative process. The Bread and Puppet theater is perhaps the best example of this. Founded by Peter Schuman shortly following the end of World War Two, the theater still exists today but has grown considerably (and evolved into an entity called Cheap Art). Based out of Vermont, the theater began to attract hordes of creative dissidents who were eager to participate in an annual circus by helping to build puppets. Along with an increased interest in the theater, however, came an increasing challenge with Schuman's vision as its head. As Matty Hart observes, Bread and Puppets operates under a "European model of artist training: master and student...It's a cooperative hierarchy." The impossibility of an object being born, then, becomes second to the impossibility of equanimity existing between the producers. The author/artist (i.e. Schuman) is put into question, whether he likes it or not, and any ideals of equality shared by the group remain in tension with the need to produce according to the "master's" vision.

Although not much of a "supreme hope," puppetry certainly pummels "culture jamming" in terms of depth. A practice popularized most gratuitously by magazines like AdBusters, "culture jamming" sounds more like a side stage or tent at Burning Man than revolutionary detournement. It's here, in a critique of "culture jamming" that the strongest theorizing and most solid content of the book begins. This is, of course just my perspective—and my perspective is one of someone who enjoys ideas in relation to history rather than just history or somewhat dry (and shoddy) ethnography. Anne Elizabeth Moore's essay on "the capitalistic nature of anti-corporate activism" succeeds in presenting ideas in the form of critique and locating these ideas historically. (The rest of the book, with the exception of interviews and Patricia Leighton's more academic essay "Reveil Anarchiste: Salon Painting, Political Satire, Modernist Art," doesn't exactly deliver in the same way.) Rather than fairly dismal ideas weaved into dry historical writing, Moore illuminates the unwitting effects of anti-corporate activism. She begins her essay with a brief history of the boycott as an act of protest. Rather than restricting boycott to a financial non-participation (viz. not buying Nike), Moore suggests that, historically speaking, boycott in its most effective form incorporates non-financial actions (such as neighbors ignoring you or not receiving your mail). This latter form of boycott is a more absolute sacrifice of all ties to the target of the boycott. We attempt to cut communication entirely and this means amongst ourselves as well. We attempt to actively forget the target of our boycott day in and day out. How? By striving to create spaces where pre-packaged identities break open and transform, moving closer to the articulation of something impossible, closer to a miracle.

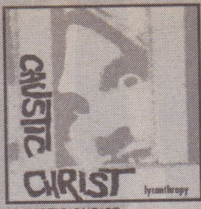
Moore cites journalist Larissa MacFarquhar's contention that "satire does not unseat convention. It reinforces it." Earlier on she writes, "adbusting, subvertising, and many other activities employed by culture jammers, whether satiric or parodic are, at heart reproductive." Herein lies the most crucial caveat to activist artists: be careful of who and/or what you're referencing. If the problem is largely a crippling of our ability to imagine a sociality absolutely other than what we have now, then it would behoove us to begin imaging a sociality absolutely other than what we have now, or at least to imagine a sociality based on life unmarred by consumerism. Depending on our abilities to "walk the walk," as it were, we may not have to look beyond our personal lives to imagine new forms of the social and political.

Fittingly following Moore's essay is Cindy Milstein's essay, "Reappropriate the Imagination!" Milstein and Moore leave the book and field of inquiry open-ended by posing a series of tough questions to the art and artists preceding them. "Why is anarchist art so often a parody of itself, predictable and uninteresting?" When reading this question I can't help thinking of some of the prints, puppets, and Urban Outfitters style stenciling I encountered along the way. Yet, on the other hand, I'm stimulated by the convincing work of Taring Padi, Palle Nielsen, Flavio Constantini, etc (look 'em up or buy the book!). Milstein underscores "art's greatest power...the ability to envision the 'not yet existent.'" In other words, she underscores the miraculous quality that's necessary for art to effect seemingly impossible change. For Milstein this quality is present not in the proliferation of DIY art, but in the "process of doing it ourselves (DIO), where we don't necessarily all produce art but we do all substantially participate in engaging with, debating, judging, and determining the place(s) of creative expression." Engaged in dialogue (viz. the interviews) and creating together (viz. Bread and Puppets), we come closer to living the impossible, effecting real social and political change that is grounded in a history of how we've "done it ourselves" for ages, a history divorced from the hegemony of creative expressions. *Realizing the Impossible* is worth the buy.

—Dan Butler

HAVOC

P.O. Box 8585 Minneapolis, MN 55408 | WWW.HAVOCREX.COM


CAUSTIC CHRIST
lycanthropy

CAUSTIC CHRIST
Lycanthropy LP/CD

Severed head of State
Power Hazard e.p.

SEVERED HEAD OF STATE
Power Hazard 12"/CD

ModerAT LikvidAtioN
NitAd

MODERAT LIKVIDATION
Nitad 7"

7" RECORDS:

DÖDSDÖMD Seven Deadly Sins
MODERAT LIKVIDATION Nitad
MODERAT LIKVIDATION Marionett I Kedjor
MODERAT LIKVIDATION Köttahuve
THE STATE No Illusions
FUCKED UP Litany
VITAMIN X Rip It Out
RIISTETYT Tuomiopaiva
RIISTETYT Kahleet
CAUSTIC CHRIST Government Job
DESTROY Burn This Racist System Down
CIVIL DISOBEDIENCE In a Few Hours...
DAMAGE DEPOSIT Do Damage
DAMAGE DEPOSIT Straight to the Bottom
AUS ROTTEN Fuck Nazi Sympathy
ANY LAST WORDS S/T ep
AMDI PETERSENS ARME Blod Ser-Mere...
CODE 13 Doomed Society
CODE 13 A Part of America Died Today
CODE 13 They Made a Wasteland...
MASSKONTROLL Warpath
H 100s Texas Death Match
MURDERERS S/T
NOTA/BROTHER INFERIOR Split
KAAOS Nukke
CLUSTER BOMB UNIT Dirty...Weapons
DS 13/CODE 13 13 Song Split
DS 13 Aborted Teen Generation
TEAR IT UP S/T
CAUSTIC CHRIST S/T
TAMPERE SS Kuolutt & Kuopattu
TAMPERE SS SS Sotaa
PROTESTI S/T
RIISTETYT Tervetuola Kuolema
VITAMIN X People That Bleed
ASSEMBLY OF GOD Submission
SPITTING TEETH Don't Believe the Hype
PATH OF DESTRUCTION 1 AM
UNITED SUPER VILLAINS Escapist

LPS, 12"S, CDS:

KIDS S/T 1978 LP
SEVERED HEAD OF STATE Power Hazard 12"/CD
CAUSTIC CHRIST Lycanthropy LP/CD
MODERAT LIKVIDATION Never Mind the Bootlegs" CD
VICTIMS Divide and Conquer LP/CD
SKITSYSTEM Stigmata LP/CD
REGULATIONS Electric Guitar LP/CD
DEAD STOP Live for Nothing LP
SKITSYSTEM Grå Värld Svarta... LP/CD
SKITSYSTEM Enkel Resa Till... LP/CD
VICTIMS In Blood LP/CD
REGULATIONS S/T LP/CD
MARTYRDÖD In Extremis LP/CD
RIISTETYT 2000-2005 CD
KYLESA To Walk a Middle Course LP
SKITSYSTEM Allt E Skit LP
CAUSTIC CHRIST Can't Relate LP/CD
CODE 13 Discography CD
DS 13 Killed by the Kids LP/CD
HOLDING ON Just Another Day LP/CD
KAAOS RIISTINAULITTU Kaaos LP
MISERY The Early Years CD
NINE SHOCKS TERROR Zen... LP/CD
RESTARTS System Error LP/CD
TEAR IT UP Taking you Down... 12"/CD
WOLFBRIGADE Progression... CD
VITAMIN X Bad Trip LP/CD
VITAMIN X Down the Drain LP/CD
DESTROY Discography CD
FROM ASHES RISE Nightmares LP
FROM ASHES RISE/VICTIMS LP/CD
WOLFBRIGADE D-Beat Odyssey 12"EP

GROUP B LPS/CDS:

KYLESA Time Will Fuse Its Worth LP
RAMBO Bring It! LP/CD w/bonus DVD

$12 ppd LP/CD in the US and $14.50 Can/Mex by air, and $20.50 air world.

KYLESA
Time Will Fuse Its Worth LP

VICTIMS
Divide and Conquer LP/CD

Kids
S/T 1978 LP

To read complete descriptions, listen to mp3s, view our t-shirt selections, or to order online, visit www.havocrex.com.

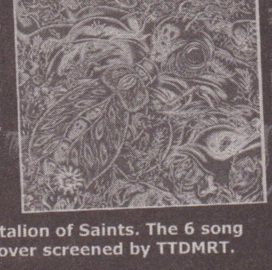
TO ORDER: send cash or money orders payable to Havoc Records (no checks!) Orders are sent via media mail in the US.

POSTPAID PRICES: 7"records: $4.50 USA, $6 Can/Mex, $7.50 overseas. LPs: $10 USA, $12.50 Can/Mex, $18.50 overseas. CDs: $9 USA, $9.50 CD Can/Mex $11.50 overseas.

SHOGUN RECORDS

FILTHPACT
STEP ON IT
STEP ON IT
STEP ON IT
STEP ON IT
STEP ON IT
STEP ON IT
STEP ON IT
STEP ON IT
STEP ON IT
STEP ON IT

STEP ON IT/ FILTHPACT 7"
SOI: 6 raging tunes by this band from Hungary. Fast almost grindy stuff that would appeal to the Deep 625 maniacs.
FP: 4 songs by this Scottish band. D-beat all the way, with a rather metallic Peaceville style sound. Co-released with Problem? records.



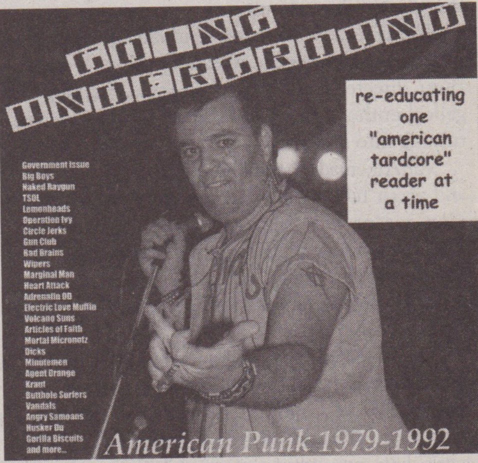
CROWPATH /SUBMERGE 7"
C: The Swedes deliver a long epic sludgy song, not typical of their usual sound.
S: 3 songs of their original High On Fire X Disclose mix. Screened artwork by Blanquet. Co-released with TTDMRT, Abstraction, Up To Eleven.

SACRED SHOCK

SACRED SHOCK 7"
From Texas, Iron Age / Hatred Surge members make some Born Against X Battalion of Saints. The 6 song demo was good, now hear it on vinyle. Cover screened by TTDMRT.

Shogun records - 2, rue de la Colinette - 51110 Bourgogne - France - shogunrecordings.com

Records are €4,50 PPD in Europe, €6,00 PPD world. Wanna trade? Get in touch.
Not so old: SUBMERGE "La Quête Du Profit" CD-R **** SICK TERROR / THE GENTLE ART OF CHOKIN' 7" (repressed soon) **** STRONG AS TEN 7" **** DISCORDE "démo 1996" CD-R
Up next: LOST BOYS - EP 7" **** STRONG AS TEN / LOST BOYS 7"


GOING UNDERGROUND
re-educating one "american tardcore" reader at a time
Government Issue
Big Boys
Naked Raygun
TSOL
Lemonheads
Operation Ivy
Circle Jerks
Gun Club
Bad Brains
Wipers
Marginal Man
Heart Attack
Adrenalin OD
Electric Love Muffin
Volcano Suns
Articles of Faith
Mortal Micronotz
Dicks
Minutemen
Agent Orange
Kraut
Butthole Surfers
Vandals
Angry Samoans
Husker Du
Gorilla Biscuits
and more...
American Punk 1979-1992

Going Underground: American Punk 1979-1992
by George Hurchalla, ISBN 0974733512

This large format, 8.5x11, freakin' huge 300 page book is the most thorough and unbiased look yet at the DIY punk underground of the era. A rich collection of punk history, photos, flyers, and Hurchalla's own humorous and insightful personal narrative, *Going Underground* has won acclaim throughout multiple generations of the punk world. Buy it from your local independent bookstore, favorite online punk seller, akpress.org, or wherever else you can find the damn thing. Retail is $24.95, pay less! Distributed by AK Press.

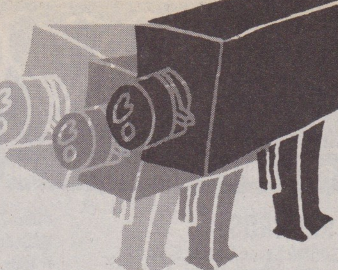
> "Coupled with the equally excellent Fucked Up and Photocopied, Going Underground now stands as the definitive statement on the history of America's punk/hardcore scene."
> -Jimmy Alvarado, Razorcake

www.zuopress.com

Zuo Press

Zuo Press
5775 SE Nassau Ter
Stuart, FL 34997
(206) 497-2561

MOVIES



FINAL CUT

BY STEVEN SPINALI

A POSTHUMOUS X-MAS

It's scarcely a footnote in anything vaguely resembling history, but a few years ago, there was a "siege against Christmas." Or at least that's what Bill O'Reilly claimed, decrying the erosion of Judeo/Christian values during the holiday season. Target was called on the rug for a Thanksgiving ad campaign in which "Christmas" wasn't even mentioned, and this kicked off a series of bilious arguments, courtesy of Fox News, a long line of blond female commentators, and of course O'Reilly. There's some evidence that one or two took the whole thing seriously.

The Fox radar has been unusually quiet on the siege this season—surprising, especially after the release of the new documentary, **What Would Jesus Buy?**, directed by Rob VanAlkemade. Stalking the Christmas rush with evangelical enthusiasm, the film manages to take aim at its targets without itself turning into a victim.

VanAlkemade has helmed almost a dozen documentaries, mostly short, and about half address religion in one way or another. Qualifications for his most recent film began two years ago in the movie **Preacher with an Unknown God,** a 17-minute piece on the relatively unknown "preacher" Reverend Billy. "Billy" was actually Bill Talen, a performance artist who perfected a Billy Graham style of preaching, with brazen attacks on Orange County conservatism.

The so-called reverend's targets soon expanded to include Christmas, and **What Would Jesus Buy?** at one point ended up bringing his enthusiastic cast against Disney—during Christmas. It's the film's most elaborate set piece; Reverend Billy and his troupe disguise themselves, buy admission, and then work their own version of anti-Christmas cheer as befuddled security tries to make sense of things. When it becomes clear that Reverend Billy is against spending, there's no way he can be allowed to stay, and same for the rest of the No-Shopping choir. It's off to jail.

Reverend Billy spearheads a kind of performance art only loosely concealing its point of view. Typically, his services have the feeling of a revival, and Reverend Billy struts back and forth, sweating and panting like a mutant Jimmy Swaggart. His audiences are never quite full, but usually seem to be enjoying themselves.

A local Iowa clothing shop has no business (aside from Billy and his wife, as they shop for a Christmas sweater). As it happens, a Walmart has opened down the street, and it's impossible to compete with the sharp discounts. Billy Talen takes his message seriously. More than once, he makes an analogy to Jesus ejecting the moneychangers—one of the few rare examples of anyone reciting scripture in this film.

In another scene, a giddy ten-ish girl proudly displays her spectacular collection of toys. She recites a list of wanted toys for upcoming Christmas, though last year's are unscratched. It's a pattern that will likely be repeated long after she becomes an adult.

But not if Reverend Billy has a say. The Church of Not Shopping fits into a converted bus, and motors from one promising city to the next, a road show of anti-Christmas cheer. Once, a semi truck (probably shipping Christmas goods) nearly knocks them off the road and out of commission, ostensibly spelling the end the stop-shopping season. But somehow, Reverend Billy manages to squeeze out a miracle. Next, he rallies his troops for an assault against Starbucks.

What Did Jesus Buy? certainly has its merits, but doesn't 100% live up to high expectations. It has the potential of turning into a scathing satire—then pulls away before the humor becomes biting. It never has the no-holds barred spirit of the better social satires, and seems unwilling to widen its range of subjects. "No shopping" only goes so far.

The film profits from the brand name of its producer, Morgan Spurlock—whose **Super-Size Me** addressed the fast-food side of runaway consumerism. It's hard to imagine this having much of an effect on an average person's credit woes; then again, they say miracles happen.

In any case, it's hardly a perfect documentary—and **About a Son** may fall into the same category. It's hard to predict how you'll react to the documentary, an oblique story of the life of Kurt Cobain. Director Al Schnack deliver strange sort of narrative based on almost thirty interviews, which were originally edited and published by Michael Azerrad. The only problem is that the interviews were audio taped.

It's hard to imagine the appeal of listening to a film of continuous fan interviews. And that, maybe, is the point: Cobain committed suicide only halfway through his twenties. The interviews lack a direct visual connection to their subject, so it would be challenging to adapt to a visual medium. From these unpromising roots, **About a Son** came into existence, an attempt to flesh out Cobain's surroundings minus the deceased—a promising concept.

In it's own restrained way, it's actually rather clever—offering the audience an suggestive look at many of the formative locales in Cobain's life, as if places could somehow reveal his identity. In its first moments, "Aberdeen" flashes on the screen, and we see an early morning shot of a rural farmhouse—presumably in or around where he was born. But aside from the fact that you're expecting a Kurt Cobain documentary, it's difficult to pin down the context of the photographs; if the audio were switched off, you'd be watching a painfully dull compilation of images.

You've probably seen one or two films, in smaller theaters, in which the background music was accidentally left on after the feature started. In foreign theaters, the effect can be eerie; more often than not, the wrong music fits. In **About a Son**, this issue is twice as challenging: both the background music and images seem to have little to do with the taped interviews. You hear orchestral music one moment, and occasional soft tracks from Bowie or Piggy. It's dreamlike at times, touching base with Cobain's eclectic musical tastes, and maybe that of a generation. Anyone looking for a biography of Nirvana will be disappointed.

By Cobain's accounting, his life was disjointed and challenging. He was dependent on a dwindling set of friends before finally ending up homeless in his teens. In a particularly memorable sequence, the camera pans through a broken-down hovel (which may have been Cobain's "home"), and he describes steeling himself through the most punishing winter in his memory. The shelter would barely protect you against the Washington *summers*.

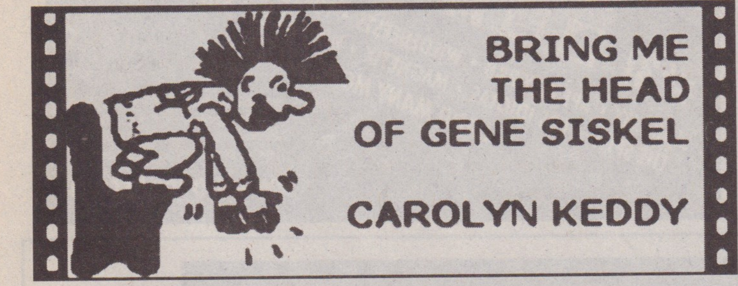
He also admits bouts with drugs and manic depression—but what comes through again and again is an addiction to rock. Led Zep is a huge influence, but a combination of late-'70s and '80s bands seem to have coalesced into an eclectic rock style "with hooks." Finding complementary musicians was a quest that lasted several years, and even then, he wasn't completely satisfied. He's unequivocal that the most satisfying times were when the Nirvana fanbase was building; after success, there was nowhere else to go. He admits to sometimes going through the motions when inspiration was lacking in some of the later live shows.

Even Cobain admits that he's not an especially interesting interview subject. On tape, he comes off as frank but self-absorbed. There's rarely even the smallest stretch of humor, and it's hard to develop an appeal for Cobain as a human being. He admits that he sometimes will purposefully ignore people out of hand.

This turns out to be another of the paradoxes with **About a Son**: it's hard to sustain interest in someone whose charisma is everywhere but the interview. Except, of course, when he's talking about his music. Then, his voice becomes animated. It's only at the end of the film that the audience finally sees a short collage of images of late-life Kurt Cobain, and it's mostly then that I could finally get a sense of connection to him. Too little, and way too late.

In his interviews, Cobain isn't particularly appealing. If anything, he admits to being fickle with friends, and rude to those he sensed might be trendies. He had one important relationship (with Courtney Love); we hear her voice in the background at the very end. It only serves to remind you that the filmmakers may have passed over the more interesting subject. Director Nick Broomfield had investigated the couple years back with his great **Kurt and Courtney**, and his story was funny and as riveting as a suspense thriller.

About a Son is one of those projects perfectly suited for another medium. If there's a cache of interview material, a good editor or biographer can flesh out characters with immense skill. You may have to judge for yourself whether the film works.



BRING ME THE HEAD OF GENE SISKEL

CAROLYN KEDDY

LONDON'S BURNING WITH BOREDOM NOW

This month I saw three very different types of musician documentaries. The first **Joe Strummer: The Future Is Unwritten** is the most straightforward of the group. It tells the story of Joe Strummer from birth to death in the utmost detail. I read an interview with director Julien Temple where he stated back in the day that it was either The Sex Pistols or The Clash. He chose The Sex Pistols. That decision comes across in his attitude toward Joe Strummer. He attempts to point out all the contradictions and inconsistencies in Strummer's character. Temple may succeed initially, but as the story goes on and Strummer faces his post-Clash life, he becomes a better person than Johnny Rotten could ever imagine being.

Unfortunately, Temple uses too many filmatic gimmicks in **Joe Strummer: The Future Is Unwritten**. They are distracting and annoying. The one that bugged me the most was shooting all the interviews around a campfire whether in London or under the Brooklyn Bridge. The flames of the fire are always in the foreground, immediately reminding me of Temple's interview gimmick in **The Filth and The Fury**. In that film he backlit all the Sex Pistols interviews so the band members faces were completely dark. Both probably seemed like a good idea on paper. Strummer was fond of having gatherings around a campfire in his post-Clash years. However, these shot styles completely ruin the viewing experience. The other terribly distracting thing was the film's intro where he is presenting the birth-through-youth of Joe Strummer. This should have been a very interesting part as Strummer lived in many places throughout the world as a child. His father was a diplomat. Temple quickly cuts between clips of movies and television and photographs of Strummer as a child. It is impossible to focus on any of the images and even harder to pay attention to the narrative. The scenes fly by and suddenly Strummer is at boarding school in England.

The strongest aspects of **Joe Strummer: The Future Is Unwritten** is the seemingly unlimited archives of photographs and film or video of Strummer at every point of his life. Strummer may never have had commercial success after the Clash, but he did everything for the right reasons. (http://www.joestrummerthemovie.com)

Kurt Cobain About A Son is a much harder film to focus on. The film juxtaposes audio interviews Cobain did with Michael Azerrad for the book *Come As You Are: The Story of Nirvana* with current day film footage from the places Cobain lived: Aberdeen, Olympia, and Seattle. There are shots of average people on the street and different locations. It all looks nice, but it just isn't too interesting to watch. I found my eyes wandering around the theater, checking out the soundproofing tiles and thinking of what chores I needed to do at home while watching the film.

The interviews in **Kurt Cobain About A Son** are the fascinating part. Cobain who the media has always told us didn't like being famous is quite open about his personal life. He recalls growing up, his parents, trying to convince Krist Novoselic to start a band with him and meeting Courtney Love. The most heartbreaking part is when he was talking about when his father remarried and then stopped paying attention to him. Cobain says it was like his father gave up on him. He then says he would never do that to his daughter. Yet he does, just in a different way. (http://sidetrackfilms.com /films/cobain/)

I'm Not There may not be an actual documentary of Bob Dylan. None of the characters in the film are even named Bob Dylan, but it follows the lives and legends of Bob Dylan. Six different actors play Dylan at different stages of his career. He has had quite an interesting career, but the story lines don't work together smoothly, which is an odd thing to say since they actually happened. Most people's life stories probably couldn't be easily adapted into a film.

You have to be a Bob Dylan fan to get all the intricacies of **I'm Not There**. I am not, and had a hard time caring about any of the characters and what they were doing. It was cute every time one of the Dylan incarnations spoke using a quote from one of his songs. I also found it amusing that the guy sitting in front of me asked before the movie started if I had already seen the film. I hadn't. He seemed kind of annoyed, which I found weird since the film had only been in the theater for three days. (http://www.imnotthere-movie.com)

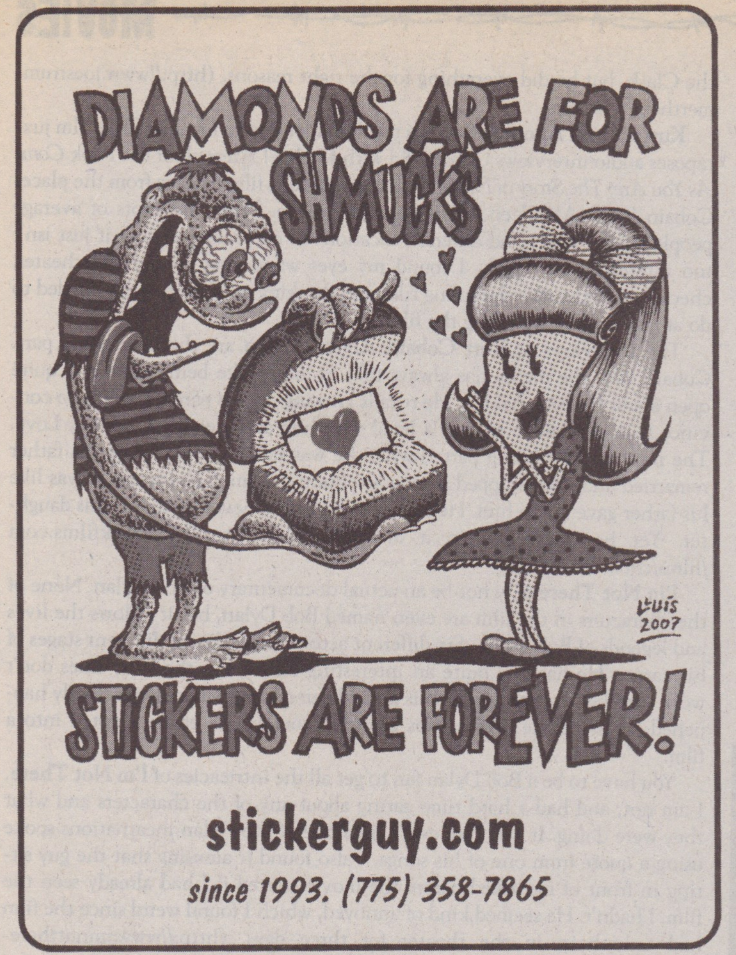
Have you ever been in a room where a group of people (usually boys) is talking so intensely about something so boring like guitars or guitar pedals? Do you tune it out? Perhaps you play guitar and like to see old, cool styles of guitars and pedals, but you'd rather be playing them than talking about them. That's how I felt during **Fuzz The Sound That Revolutionized The World**. All these vintage pedals look and sound really cool and I wouldn't mind having one to play. In fact, I have a vintage Fuzz Face which I love using. It sounds fantastic. But that's all I really have to say about it.

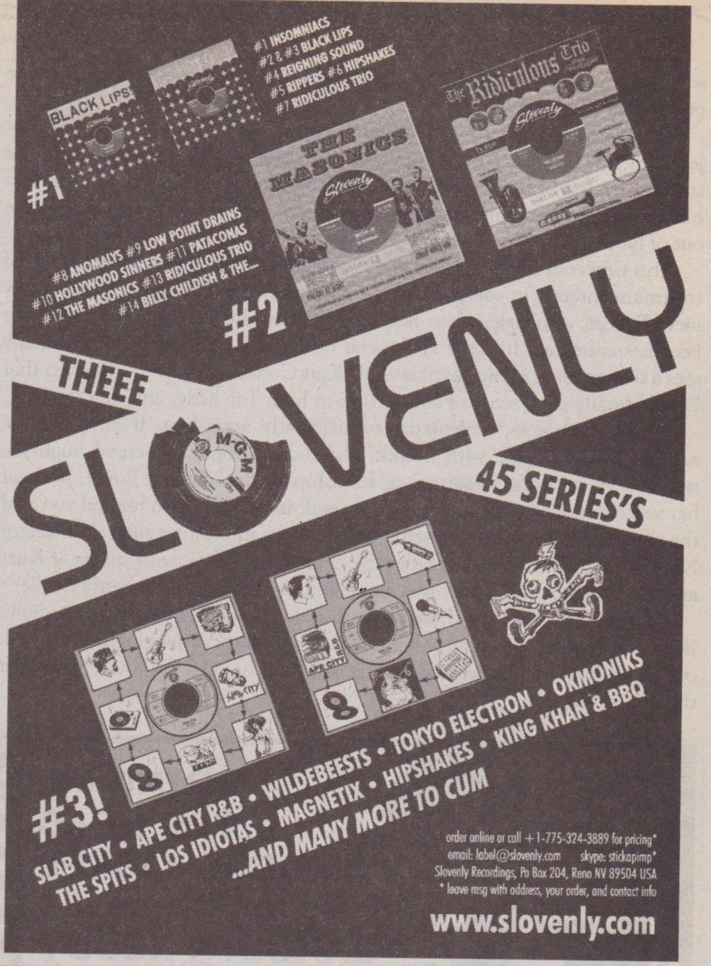
Fuzz The Sound That Revolutionized The World presents the world of men who obsess about guitar pedals. Some are manufacturers who make new ones trying to emulate an older fuzz sound. Some use them. Some hoard them. J. Mascis has amassed a collection of over forty Big Muff pedals. I would have liked more of a history lesson or even a how to build your own fuzz pedal demonstration. Instead, it's just a bunch of dudes flapping their gums. (www.brink.com)

Who's Been Talking? Johnny Thunders In Concert is a live show recorded in Osaka, Japan on April 3,1991, twenty days before Thunders would die in New Orleans. The performance is very lackluster. There are thousands of fans, yet Thunders can barely go through the motions. After performing "a brand new song I just wrote," "Society." Thunders asks the audience if they are falling asleep. The guitar solos have been replaced by saxophone solos. Thunders barely plays guitar at all. The band performs embarrassing medleys of "Hit The Road Jack/ I'm Not Your Stepping Stone" and "Louie Louie/ Hang on Sloopy". What is that outfit he is wearing? All filmed with a professional three camera video set up.

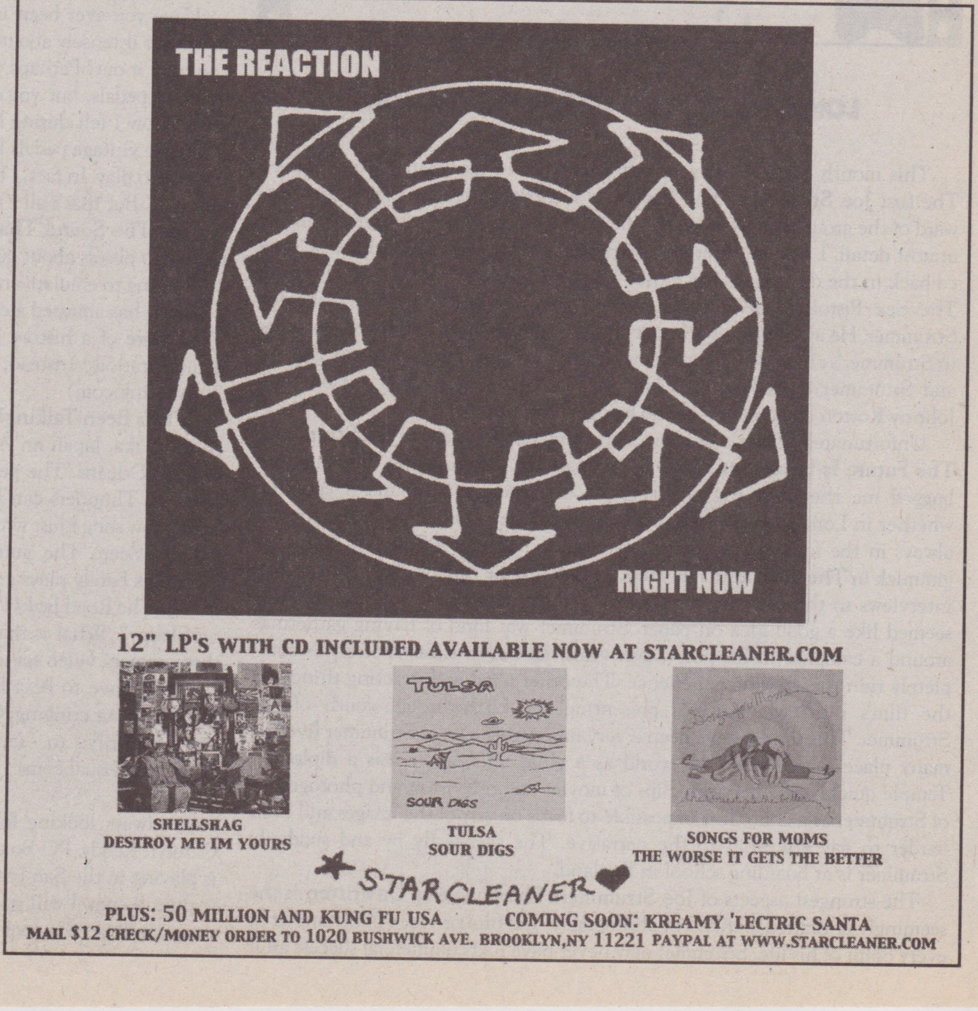
You'd have to be a huge Johnny Thunders fan to even get through this DVD without cringing. Conversely, if you are a Thunders fan, you need to see this if only to see for yourself how drugs ruined your idol. (www.mvdvisual.com)

I am always looking for films to review. If you made one, send a copy to Carolyn Keddy, PO Box 460402, San Francisco, CA 94146-0402. If your film is playing in the San Francisco Bay Area, let me know at carolyn@maximumrocknroll.com. I will go see it.
www.carolynkeddy.com

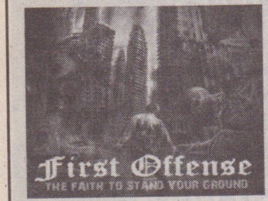

DIAMONDS ARE FOR SHMUCKS
LUIS 2007
STICKERS ARE FOREVER!
stickerguy.com
since 1993. (775) 358-7865


#1
#1 INSOMNIACS
#2 & #3 BLACK LIPS
#4 REIGNING SOUND
#5 RIPPERS #6 HIPSHAKES
#7 RIDICULOUS TRIO
#2
#8 ANOMALYS #9 LOW POINT DRAINS
#10 HOLLYWOOD SINNERS #11 PATACONAS
#12 THE MASONICS #13 RIDICULOUS TRIO
#14 BILLY CHILDISH & THE...
THEEE
SLOVENLY
45 SERIES'S
#3!
SLAB CITY • APE CITY R&B • WILDEBEESTS • TOKYO ELECTRON • OKMONIKS
THE SPITS • LOS IDIOTAS • MAGNETIX • HIPSHAKES • KING KHAN & BBQ
...AND MANY MORE TO CUM
order online or call +1-775-324-3889 for pricing*
email: label@slovenly.com skype: stickapimp*
Slovenly Recordings, Po Box 204, Reno NV 89504 USA
* leave msg with address, your order, and contact info
www.slovenly.com

You want ANOTHER Video?!!
You greedy bastards
"President"
NUCLEARSKULL
NUCLEARSKULL
NUCLEARSKULL.COM
Get in front of it!!
NUCLEARSKULL.COM
1101 98th st #6
Bay Harbour
Fl. 33154


THE REACTION
RIGHT NOW
12" LP'S WITH CD INCLUDED AVAILABLE NOW AT STARCLEANER.COM
TULSA
SOUR DIGS
SHELLSHAG
DESTROY ME IM YOURS
TULSA
SOUR DIGS
SONGS FOR MOMS
THE WORSE IT GETS THE BETTER
STARCLEANER
PLUS: 50 MILLION AND KUNG FU USA
COMING SOON: KREAMY 'LECTRIC SANTA
MAIL $12 CHECK/MONEY ORDER TO 1020 BUSHWICK AVE. BROOKLYN,NY 11221 PAYPAL AT WWW.STARCLEANER.COM

Step Up! Records
Presents Two Brand New Releases
First Offense
"The Faith to Stand Your Ground"



11 punk tracks from these rock n roll badguy's. For fans of Ducky Boys, The Cuffs, Brusiers, and Hudson Falcons

Bastards Choir
"Bridges Burn"

Debut Release from this great new band hailing from the Hoosier State. Featuring Max of Hudson Falcons. For fans of the GC5, Brassknuckle Boys, and The Clash

Also Available.......
V/A-"They Can't Shut Us Up"
19 band comp featuring The First Wave, Squared Off, The Cuffs, The Dig-It's, Shane Vain & The Village Vandals, and Guns On the Run

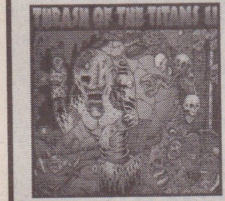
For purchase and info visit:
www.stepupoi.com

"Quality Punk Rock n Roll"

Finally...the Ruido LP

Ruido s/t LP

Ruido in the "early days" when they were a dual-vocal band with equal parts grind, crust and straight ahead hardcore. Songs in Spanish and English including covers of Agnostic Front, 7 Seconds and Fartz. (on Multi-colored vinyl)


Thrash of the Titans II LP

THRASH OF THE TITANS 2 LP with RIISTETYT • CONTRASTO ARMISTICE • EL NUDO • 9 SHOCKS TERROR • NAILED DOWN • F.P.O. • VITAMIN X • DERIDE • LETS GROW • VOETSEK • RUIDO • SWARRRM (Multi-colored vinyl)

Other titles available:
Ciril "12 Tales" LP
Ciril s/t CD
Ciril/Armistice split LP
Ciril "Hysteria Driven" LP/CD
Meet The Virus s/t CD
Scarred For Life "Born Work Die" CD/LP
Insult "I Wanna Be A Bum Victim" CD
Lets Grow "Neverending Story" 7"
Larkin "Curse of Our Fathers" CD
Larkin "Alexandra" CDEP
Larkin "Reckoning" CD
Divided Lines "Music to Spazz To" 7"

KNOW RECORDS

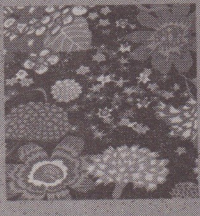
LP = $9 ppd USA/$16ppd World
CD = $10ppd USA/$13ppd World
CDEP $7ppd USA/$10ppd World
7" = $4ppd USA/$7ppd World

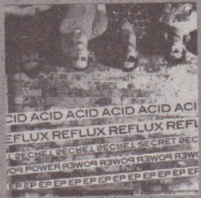
Know Records
P.O. Box 90579 • Long Beach, CA 90809
www.knowrecords.com
www.myspace.com/knowrecords

HARD NO WAY RECORDS CORE

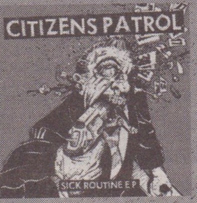
CRAPPY NEW YEAR!

NW-22 INSOMNIO- EP


NW-21 BRAIN HANDLE- LP

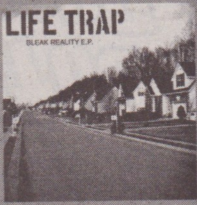

NW-20 ACID REFLUX- 2nd ep

NW-19 SOCIAL CIRCKLE-2nd ep

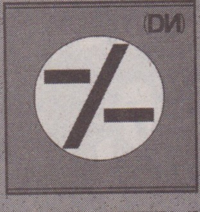

NW-18 CITIZENS PATROL-ep

NW-17 NO BULLSHIT vol.3-ep

NW-16 WARKRIME- Lp/Cd


NW-15 LIFE TRAP- ep

NW-14 DESTROY LA- ep


NW-13 DOUBLE NEGATIVE lp/Cd

MORE AVAILABLE RELEASES:
NW-10 WARKRIME- "Give War A Chance" ep
NW-12 ACID REFLUX- "EP" ep
NW-07 CARDIAC ARREST- "Life's A Dead End" ep
NW-06 VERBAL ABUSE- "Just an American Band" Lp
NW-01 GOVERNMENT WARNING- "No Way Out" ep

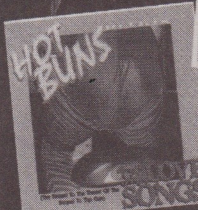
STUFF TO LOOK FORWARD TO:
NW-23- UNSEEN FORCE- "In Search of the truth" lp
NW-24 HUMAN MESS- "Uncaged Animal" ep

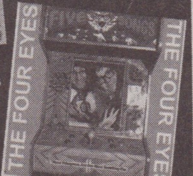
WWW.NOWAYRECORDS.COM

THRILLHOUSE RECORDS
www.thrillhouserecords.com

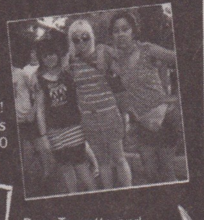
All prices listed are postage paid!

Fleshies
The Baby
LP $9


Love Songs
Hot Buns
7" $4

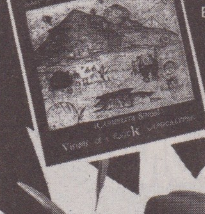

The Four Eyes
Five Songs about Videogames and...
CD $6

Robocop 3
If the Door is Locked There's Someone in There
7" $4


Hey Girl!
Spill Your Guts
LP $7.50

Dory Tourette and The Skirtheads
Rock Immortal
LP $9

The Reaction/ Neverending Party
Split 7" $4


Bobby Joe Ebola and the Children Macnuggits
Carmelita Sings
CD $8

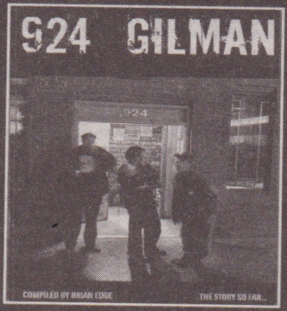
Or get our records through the internet at our myspace, our webpage, No Idea, Little Type, Alternative Testacles, Art of the Underground, Interpunk, and Dirt Cult Records

And when in San Francisco visit our Not-For-Profit Record Store at 3422 Mission Street SF CA 94110

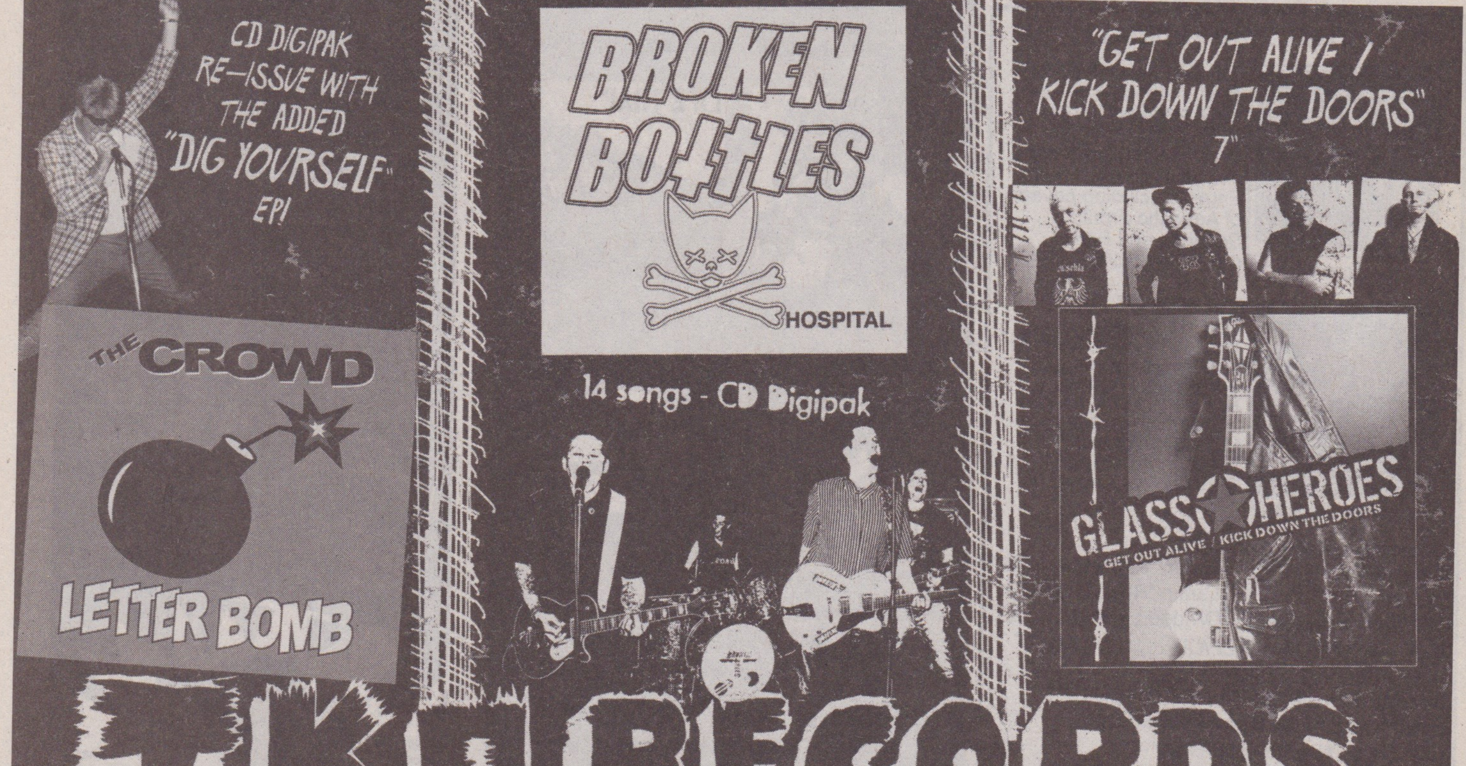
GET THE BOOK!

YOU'VE HEARD OF THE PLACE, NOW FIND OUT HOW IT BEGAN AND HOW IT'S SURVIVED ALL THESE YEARS!

$20 PPD USA, $25 PPD WORLD TO:
MAXIMUM ROCKNROLL
POB 460760, SAN FRANCISCO, CA 94146
www.maximumrocknroll.com



"The best thing that Gilman does is to bring people together. It provides a social gathering place, and even more importantly, it provides a place for people to meet new people. When people go to Gilman, they know that they will be at a space that doesn't tolerate sexism, homophobia, and racism. They see other people that reject the notion that you have to live a passive, normal, boring life. They meet people that are working for what they believe in: volunteering to support and keep alive a place that represents so many of the ideals that all of us have, but aren't represented in mainstream society. Even if someone goes to a show at Gilman and doesn't talk to anyone else, they can still feel closer to the whole group of people, and a sense of community can grow." -- Joe G. '01 (excerpt from 924 Gilman book)



CD DIGIPAK RE-ISSUE WITH THE ADDED "DIG YOURSELF" EP!

14 songs - CD Digipak

"GET OUT ALIVE / KICK DOWN THE DOORS" 7"

TKO RECORDS

NEW RECORD STORE NOW OPEN!!!
18948 BROOKHURST ST. - FOUNTAIN VALLEY, CA - OPEN 7 DAYS A WEEK

VINYL - CDS - DVDS
VINTAGE TURNTABLES
BUY - SELL - TRADE

TKO Records (label address) - 8941 Atlanta Ave. #505, Huntington Beach, CA 92646 - visit our ONLINE STORE at: www.tkorecords.com

RECORDS

Send **two** copies of vinyl or CD-only releases (if on both formats, please send the *vinyl*) to **MRR, PO Box 460760, SF, CA 94146, USA.** We will review everything that falls within our area of coverage: punk, garage, hardcore—no major labels or labels distributed by major-affiliated distros. Please include postpaid price and contact information. Let us know where your band is from! *No reviews of test pressings or promo CDs without final artwork.*

Reviewers:
(AA) Ariel Awesome
(JU) Justin Briggs
(TB) Tim Brooks
(MC) Mitch Cardwell
(CC) Carl Cordova
(PC) Paul Curran
(AD) Andy Darling
(DD) Dr. Dante
(SD) Sean Dougan
(LG) Layla Gibbon
(BG) Bob Goldie
(MH) Mike Howes
(JH) Jaime Hoy
(CS) Chris Hubbard
(KK) Kenny Kaos
(CK) Carolyn Keddy
(RK) Ramsey Kanaan
(PL) Phil Lantz
(AL) Andy Larsen
(RL) Ray Lujan
(MM) Marissa Magic
(NM) Nick Mangel
(AM) Allan McNaughton
(JP) Jason Patrone
(BR) Bruce Roehrs
(KS) Ken Sanderson
(FS) Fred Schrunk
(CI) Cissie Scurlock
(MS) Martin Sorrondeguy
(SS) Steve Spinali

THE ADVERTS – "77-78 Outtakes and Rehearsals" LP

The title of this record is pretty self-explanatory. Side A has a basement tape demo, which was apparently shopped around to labels to score the ADVERTS their first record deal. The songs don't vary much from the versions on their *Crossing the Red Sea* LP, though the raw nature of the recording does give the material a more minimalist feel versus the bigger, more grandiose sound of the LP. Side B contains outtakes from the second ADVERTS LP, *Cast of Thousands.* As is stated in the liner notes, these songs are a good deal rougher and more *punk* than *Cast of Thousands.* The packaging is cool as well—the cover folds out into a poster and the inside also contains a few interviews with and write-ups on the band. This might only appeal to fans of the band, but then again the ADVERTS are among the best of the first wave of UK punk, right up there with the BUZZCOCKS and WIRE. To summarize what I'm gettin' at, if you have any taste at all, you do need this. (CI)
(bootleg, no address)

AKUTARE – "Riot City" EP

Mangled '70s rock from Japan—one part MÖTÖRHEAD, one part VIBRATORS, and the rest some ugly stepchild of the MC5. It's pretty rock, but the production is rough as fuck, so there's not much cock in the rock. Lyrics are gibberish, but what did you expect? Fun, but by no means essential. (TB)
(Schizophrenic, 17 West 4th, Hamilton, ON, L9C 3MZ, CANADA www.schizophrenicrex.com)

ALIENS – "Head First" CD

I would think a new band named ALIENS in Austin, TX would be forbidden, especially in this day of the revival of ROKY ERICKSON. But I also know it is hard to come up with a good name for a band and the accidental crowds could be lucrative until word gets out. This is indie rock with a rock edge. There are some keyboards, but the music is kind of heavy and yet pop. A bit too commercial-sounding for my taste. (CK)
(Misc Music, PO Box 68534, Austin, TX 78768, www.aliensmusic.com)

ALOUATTA – "Manos Arriba!" CD

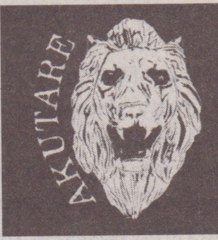
This is hard to place. It definitely exists in that weird indie rocker/melodic post (as in, grown out of the) hardcore scene, but then I will hear a weird DICKS or MISFITS reference that I am not sure is intentional or not. I find it really hard to describe music like this; it is very '90s-sounding, like when punk kids discovered indie rock in '95 maybe. See, I am kind of clueless in matters such as this record… (LG)
(www.myspace.com/alouatta)

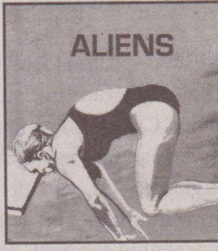
ANALINGUS / SHOOT IT UP – split EP

Imagine some glue-huffin' jerk-offs in some small shitty town decided to form bands, inspired by, perhaps, GG ALLIN. Somehow they were able to gather the resources together to actually release their bands on one split EP, and some jerk-off at *MRR* decided that I would be most suited to review said document, so here goes. The art on one side features a fourth-grader's scrappy drawing of a giant, scary lady head, complete with bad '80s mall hair, licking a weird, out-of-proportion shrunken dwarf man's arsehole. The other side features that fourth-grader's 14-year-old brother's drawing of a woman with duct tape on her eyes and a gun pointed up her vagina. Whoever drew it probably has never actually had sex and is getting all of his inspiration from woods-porn. The music is kind of insignificant when confronted with such, um, magnificent cover art. ANALINGUS make ignorant, drunk thug-punk with stream-of-conscious jock lyrical bullshit. SHOOT IT UP are way better musically, referencing the trendy, trashed-out garage sound, but maybe more inclined towards snotty punk. They too are swimming in a sea of retardation; OUT WITH A BANG's Long Beach, California cousins but without any of the nasty charm or radness of OWAB, just some shitty rape jokes. (LG)
(Riff Raff, 200 S. Mulberry St, Richmond, VA 23220)

ANGRY BRIGADE / XCHARLIEX – split EP

Split here with two Italian bands playing old school straight edge hardcore, though really, XCHARLIEX is more in the youth crew kind of vein—more straight-up thrash a la CHAIN OF STRENGTH mixed with RAW





ALOUATTA
MANOS ARRIBA!

GHOST GAMES

POWER—and ANGRY BRIGADE is a bit more of the INFEST variety with some grindcore elements. Both bands sing in Italian. Pretty good stuff for what it is, although I am pretty burnt out on the whole retro hardcore/sXe thingamajig. (NM)

(Rocco Memmi, Via Trocchetti 30, Canale Monterano 00060, ITALY, nomorecops@hotmail.it)

ANTIPASMA / ESCATO – split CD

Though they are pretty divergent in sound, these bands are both seething with anti-establishment rage in the hottest way. The classic punk/hardcore stylings of Spain's ANTIPASMA are raw and energetic, with gravelly passionate vocals. They offer up some solid and decently recorded tunes that send them to the top of my "best new find" list. Brazil's ESCATO fills out their half with competent but pretty unremarkable D-beat. They do break out a little bit on the song "Tirania," but then it's back to more of the same. Pick this up for ANTIPASMA and see if you fare better than I with ESCATO. (AA)

(Kremon. www.kremonrecords.cjb.net)

APATIA – "Ugeglosc" CD

This veteran Polish band returns with another CD of solid hardcore punk. The 14 original songs are largely standard-issue, straightforward, and driven by basic, relentless drumming. The vocals are clearly sung but probably resonate more strongly as a listening experience understood in their native Polish. There are translations of the lyrics and the typical near-existential meanings common to Polish punk, but somehow I think the experience isn't the same. While *Ugeglosc* is completely rock-solid and inventive within its own formula and is kept fresh with an excellent, modern recording, it doesn't stray off course and isn't catchy or extreme enough like some of the better, internationally known Polish bands—and somehow ends with a VERBAL ASSUALT cover (?!?!). (KS)

(Trujaca Fala, PO Box 13, 81 806 Sopot 6, POLAND, www.trujacafala.com)

APE CITY R&B – "Firestarter/Wot I Say"

Oh, yes. This is the kind of stuff I like. Rollicking garage rock with pounding rhythms and wild guitars. It's fast, fun, and very catchy. The lyrics may not be the most intelligent, but who really pays attention to those anyway? (CK)

(La-Ti-Da, www.latidarecords.com)

APES – "Ghost Games" CD

This is their first record with a new singer, and he's really bad. It's like GARY NUMAN trying to sing IRON MAIDEN. It sounds like all the bad parts of '70s arena rock and psychedelic music played by a bunch of boring indie dudes. There is a lot of keyboard action, too. I spent the whole time listening to this just waiting for the long prog jams to be over. (MM)

(Gypsy Eyes, www.gypsyeyesrecords.com)

A.R.M. / POMPOUS HARDCORE – split EP

This shit is spastic, lo-fi, and seems on the edge of falling apart (a good thing). POMPOUS HARDCORE rips into some fast, sloppy thrash. I love when they throw in a straightforward punk riff. Most of their tracks seem to be about sex. The A.R.M. (APATHETIC RONALD MCDONALD) side features five very short, spazzy tracks with an unknown number of vocalists. The guitar is low in the mix and the vocals and drums are the center of attention. The side was over before I wrote this sentence. It can be found some place between bands like LIGHTNING BOLT and SPAZZ. There is a thin veil of the "arty" that's bugging me, but at the same time I'm digging all the different vocal sounds. (MH)

($5 ppd: self-released, www.myspace.com/pompoushardcore)

ATOMS – "Format" EP

This is hilarious because I put on a show for these kids once. I think it was their first tour—they were like, 17 and wearing matching outfits. They also win the prize for being the slowest band to set up ever, clocking in at over an hour. Whatevs. They rocked it in a punky fuzzed out DEVO style anyway, and they do it again on this EP. Lots of references to computers, science fiction, and the future in the lyrics, which happen to be more political than I expected, in that kind of "we're-fucking-up-the-world," "pop-culture-is-gross" way. This would definitely incite some heavy bedroom dancing. Pretty fun. (MM)

(Sweet Tooth, www.myspace.com/sweettoothrecs)

AUTOPSIA – "Poder Repression y Corrupcion" EP

I can't tell the world how unbelievably stoked I am about all the old Latin American punk finally coming off deteriorating cassettes and making its way onto vinyl. AUTOPSIA features the singer of Peruvian hardcore legends ATAQUE FRONTAL backed by G-3. AUTOPSIA of course predates the latter. This is lo-fi raw punk that mirrors mid-'80s life in Peru. Lyrically and musically bands like this defined what Latin American punk was and was going to become. Excellent! (MS)

(Cochebomba/ Sin Temores, cochebomba@msn.com, sintemores@yahoo.com)

BAD NEWS BATS – CD

BAD NEWS BATS is an all-girl post-punk band from Philly that reminds me of LUNGLEG and ERASE ERRATA and also early B-52s—hell, maybe even DEVO. It's angular yet garage-y, referencing no wave *and* new wave with conceptual political and space-based lyrics sung in a bratty, Kathleen Hanna style. Made me think of a less poppy ROGERS SISTERS. They clearly love old Rough Trade girl bands too. Definitely worth checking out if any of those references grab you. (LG)

(Hot Dog City, PO Box 63962, Philadelphia, PA 19147)

BICKLE'S CAB – "Forests of Grey" LP

Some real FROM ASHES RISE worship from this UK band—dark 'n' heavy metallic hardcore with driving drums and guitar leads. The vocal duties alternate between one of those under-the-breath growlers and a higher-pitched howler; lyrics address the standard crust topics of the day. While the musicianship is proficient, the recording quality good, and the songs for the most part avoid the IRON MAIDEN-esque melodrama of the majority of modern TRAG-core, I definitely feel like this band would benefit from more interesting songs. I found the task of listening to this record from beginning to end very tedious. (CS)

(Peter Bower, c/o 10 Somerdale Walk, Bramley, Leeds, 1X13 4SF, UNITED KINGDOM, peterbower@alcoholic.co.uk)

THE BLOODREDS – "Mister Mess" EP

New Jersey's BLOODREDS play poppy punk rock in the vein of SOCIAL DISTORTION and JAWBREAKER with a little street punk and some SCREECHING WEASEL thrown in. A lot of bands fail miserably at this style, usually because of sounding too generic, or vocals that try too hard for that Mike Ness/Blake Schwartzenbach guttural effect. The BLOODREDS tread dangerously close to those pitfalls at first but ultimately pull it off by the last song, "The War Comes Home,"

which sounds honest and true, and catchy to boot. (PC)
(Loud Blaring Punkrock, PO Box 3067, Albany, NY 12203)

BOMBENALARM – "No Mistakes" LP

Drawing on a vast array of influences (WIPERS, POISON IDEA, DISCHARGE) BOMBENALARM crafts some heavy, mid-paced hardcore/punk that is fucking dark, moody, and desperate. Great sound on this recording, and some really rad riffage, but I found myself dying for it to speed up a bit, to really unleash its fury, and it never quite got there (though it got damn close on "Black Hope" and "Land of the Lost"). (AA)
(No Options, www.nooptionsrecords.com)

BOOM BOOM KID – "Con Amor Para Ricardo Valenzuela" EP

Well, it's not really an EP but they gave it an *untertitle*. Covers of two RITCHIE VALENS numbers rendered into (mostly) Spanish: "We Belong Together" gets a sort of punk power ballad treatment, while "Donna" is done at 1.5 times RAMONES speed but is somewhat as they might have done it. The "punking out the oldies" schtick can slip into a lame joke very easily, but BOOM BOOM KID puts so much heart into the singing that this works. Extra points for the "Fuck Del-Fi" button on Ritchie's lapel. If BOOM BOOM KID ever plays Pacoima Jr. High, I want to be there. (DD)
(Rebeldes Unidos, no address)

THE BREAKUP SOCIETY – "Nobody Likes A Winner " CD

Redundant, whine-y pop punk that just doesn't have the smarts or the balls to be CHEAP TRICK. I'd rather watch the *Antiques Road Show*. (SD)
(Get Hip, PO Box 666, Canonsburg, PA 15317, www.gethip.com)

THE CARBONAS – LP

Wah-Wah-Oo! Tear down that YES poster and start up a bad zine—there's this thing called punk! Despite stiff competition from the HEX DISPENSERS and DUTCHESS & THE DUKE, I'll call this the release of the year. How did kids that looked like they grew up 'shrooming the family dog learn to write perfect songs? Picture an even better rhythm section than the early DAMNED, lyrics that're good and mean, and singing that made Jesus come back and yell, "Double-track that shit!" True story! Songs that make you happier than finding a picture of your ex's new boyfriend wearing a DREAD ZEPPELIN tank top. I hate to say it, but it blows the ass off the last LP. (JP)
(Goner, 2152 Young Ave, Memphis, TN)

CASE OF EMERGENCY – "Final" EP

Now why in the name of sweet Jehovah would such a freakin' spectacular six-song slab of hardcore punk be limited to only 250 copies!? This Bay Area band's first EP is hard enough to track down as it is, and now they gotta pull this crap on us? All of the tracks here are raw and distorted, and the lyrics (from what I can interpret without an insert) are wonderfully negative and spiteful. This is killer and ugly hardcore in the vein of older shit like BAD POSTURE mixed with more recent noise like RABIES, WARKRIME, or FUNERAL SHOCK. With songs like "Sick," "Social Suicide," and "Abuse," you get an idea where these cats are coming from! This is the soundtrack to being belligerently drunk and smashing your fist through a wall. Good luck finding this. (BG)
(Loud Fat Rules, www.myspace.com/loudfatrules)

CHAINBREAKER – "Hetzjagd Im Nichts" LP

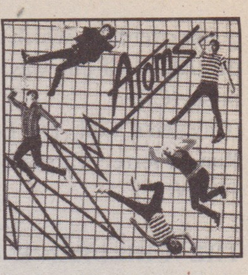
For starters, I must say this packaging is top-notch. Great looking two-color silk-screened cover on very thick cardstock. *And* if I were into sniffing punk rock record covers, I'd recommend this one. Ha! Anywho, what you have here is some heavy, hard-hitting, mid-paced German punk; it reminds me of a slower DEMON SYSTEM 13. I highly urge you to seek this out because A) it's limited to 500 copies and B) they called it quits late last year. They also have a demo tape, a 7", and a split 7" that were also released in limited quantities. It sucks that most people won't even get a chance to see these records, much less hear them, but maybe it will make it a better find if and when you do. Let's hope for a discography soon, because you need this. (JH)
(Vendetta, Gleimstr. 17, 10347 Berlin, GERMANY, www.vendettarecords.de)

THE CHALLENGED – "Relapse" CD

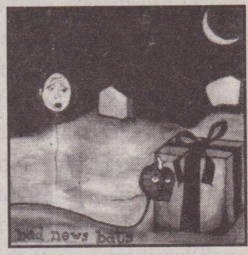
This CD features a clean, tight production where each member of the trio's instruments come through clear in the mix. Really nice bass tone and good vocal harmonies, all in melodic songs with enough gruffness to keep them from being overly poppy. Think SQUIRTGUN, FACE TO FACE, maybe even a bit of old SLUDGEWORTH and JAWBREAKER too. This is a strong CD all the way through, with the stand-out tracks for me being "The Road to Self-Sufficiency" and "Conventional." Fans of upbeat melodic punk with intensely personal lyrics should eat this up and come back for more. (RK)
(Cabana 1, www.cabana1records.com)

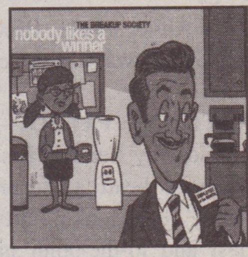
CHICKEN'S CALL – "Maintenant ou Jamais" 10"

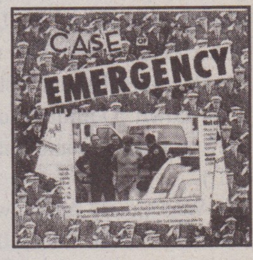
Apparently this French trio has been around for nine years but this is only their second vinyl effort. They must have been saving up because I'd qualify this EP as "good shit," and now I'm thinking, "What took 'em so long?" At times this reminds me of ASTA KASK, even though I'm sure that's just the raspy, whoa-type dual vocals and fast, melodic guitar style that are pulling that reference. The songs have obviously been written with some thought to the arrangements and contain lots of dynamic breaks, tempo changes, guitar texture, and catchy solos. A couple tracks contain bits of acoustic



autopSia
poder
Represion
y
corrupcion







COCONUT COOLOUTS

guitar overdubs, which might turn some folks off. All in all this was definitely a cool surprise. (CI)
(Chicken's Call, c/o Le Local Autogéré, 7 Rue Pierre Dupont, 38000 Grenoble, FRANCE)

THE CHILDREN'S CRUSADE – "Get Awesome" 10"

The CHILDREN'S CRUSADE was an unabashed pop-core band, in the style of everything '90s that existed about five years ago in Portland, Oregon. Here, the band's only recordings (two demos from 2002 and 2003, respectively) finally get vinyl-ized thanks to It's Alive Records. Was it worth the wait? Well, if you're a fan of the aforementioned genre from the aforementioned decade then the answer is an emphatic "hell yeah!" This record's got it all: emo with melody, snotty heartbreak, vindictive love songs, and the obligatory acoustic number at the end. But this is no throwaway retro pop-punk record. The CHILDREN'S CRUSADE had musical talent, good arrangements, and lyrics that are about two and a half steps above your average sappy pop pap. It might also interest you to know that members of this band went on to such luminary acts as the TRASHIES and the OBSERVERS. Pop is dead, long live pop! (PC)
(It's Alive, 11411 Hewes St, Orange, CA 92869, www.itsaliverecords.com)

CITIZEN'S PATROL – "Sick Routine" EP

No Way Records has done it again. I still have not heard a bad record come from this label. Great looking artwork and layout and fast and to-the-point hardcore. CITIZEN'S PATROL hail from the Netherlands and play great early-'80s sounding American hardcore that sounds a lot like DIRECT CONTROL and DEAD STOP. The ten songs on this 45 are all ragers that don't stop coming and never slow down. Definitely one of the best hardcore records to come out of Europe this year. (PL)
(No Way/ Crucial Attack, www.nowayrecords.com, www.crucialattackrecords.nl)

COCOCOMA – "I Swear" LP

The debut LP from this Chicago trio is leaps and bounds better than their previous EP efforts, which weren't slouches either. Fittingly, it's also the first release of theirs that manages to capture the energy they have in spades live. Although the tempos often approach hardcore speed (a positive…ain't knockin' it!), the overall vibe is that of a modern take on the wildest '60s rave-ups. The fat has been trimmed offa each of these tunes, leaving an LP comprised solely of 2 minute stomp'n'shouters. Being loud and wild can take you a long way, but it's clear that COCOCOMA is actually capable of crafting some catchy songs around the bombast, which is what elevates this LP from being merely decent to pretty goddamn good. (MC)
(Goner, www.goner-records.com)

COCONUT COOLOUTS – "Head Full of Stones" EP

These guys were one of the standouts of this year's Budget Rock, and this EP shows off their high-energy party wave punk (new genre alert) especially well. Fuck, three great songs and one real fine one on a 7" when most bands can't manage to spare one great (or even real fine) one for a 7". Great production job, too. If this was meat, it would be Kobe beef. (DD)
(Seeing Eye, PO Box 88202, Chinatown, Vancouver BC, V6A4A5, CANADA, www.seeingeyerecords.com)

COCONUT COOLOUTS – "Party Time Machine" CD

Somewhat snotty, totally poppy, '90s-inspired garage rock by way of Seattle that features some HINT HINT and CHARMING SNAKES people. Though the band has that '90s tinge to them, they also have an updated, uh, party time feel to their songs. *Party Time Machine* is extremely melodic and fun. It's not a rager in the slightest, and this full-length veers a little into almost-way-too-poppy territory, but you cannot deny the refreshingly good time vibe you get from listening to it. Give 'em a break! The band is called COCONUT COOLOUTS for Jesus' sake. Not everything can be black, dark, and sinister. (AL)
(Haunted Horse, www.hauntedhorserecords.com)

CONCRETE FACELIFT – "Loud Fast Raw" CD

If SUICIDAL TENDENCIES, SPAZZ, and ILL REPUTE had a bastard grommet child that ate Ziploc baggies full of Cheerios and M&Ms in between band practices and skating, they might just sound like CONCRETE FACELIFT. They drink beer, they skate, the end. (CC)
(Welfare, PO Box 35573, Brighton, MA 02135)

CONSTANT STATE OF TERROR – "Missing Limbs And Shattered Faith" EP

By chance I happen to be wearing a CONSTANT STATE OF TERROR T-shirt today, and got this to review! This disc is actually their demo released on vinyl. Their debut record was reviewed a couple of months back, which I think is a superior recording. That being said, this is still great shit; fans of the '90s band SUBSTANDARD should check this out, as Jules from that band is singing and musically it's not a million miles away. Caustic hardcore, sounding like a thicker DISCHARGE or a crustier CONFLICT. Lyrics about bombs falling, shit jobs, and terrorism, flanked by stark, black and white imagery. These old timers are not rewriting the rulebook, but when shit is good, who needs to? (TB)
(Tadpole, www.myspace.cm/tadpolerecords)

CPC GANGBANGS – "The Broken Glass/Rich Rich Rich"

God, I can't believe that I was only lukewarm on this band at one point in time. 2007 has brought us a handful of killer CPC GANGBANGS discs and this new 45, a picture disc no less, keeps the momentum going. "The Broken Glass" is their attempt at a legit dance number ("Do the Broken Glass!"), but comes out so fuzzed, fucked, and impure that you're just as likely to sucker-punch your partner as you are to dance with them. The flip is static-drenched and has a big time druggie lean. Oh…and it's catchy too. What can't they do??? They've ruined it for everyone here. (MC)
(Seeing Eye, PO Box 88202, Chinatown, Vancouver BC, V6A 4A5, CANADA, www.seeingeyerecords.com)

THE CRETEENS – "Cocksucker" EP

I certainly hope this band is made up of kids. Singing about sucking cocks, burning the school, and killing the teacher is kind of embarrassing when you are forty. If you can ignore the lyrics, which I recommend and is sort of easy with the French accent and the layer of distortion, you'll really like this band. The music is fast, messy, surfy garage rock and really cool. The drums are pounding and the organ is barely audible but just perfect. (CK)
(Boom Chick, www.boomchickrecords.com)

CROSS STITCHED EYES – "II" CD

Hot on the heels of their debut EP is this CD release, which includes said EP (entitled "I" of course) as well as some demo tracks

and additional studio recordings. An international three-piece consisting of members from the US, Germany, and England, CROSS STITCHED EYES pays obvious homage to gloomy UK punk bands of yore like RUDIMENTARY PENI and AMEBIX (especially in the vocals) without sounding overly contrived. With a solid foundation of heavy, pounding drums, dark, driving riffage, and an overall evil/scary ambience, the disc also includes some interesting moments of melody, gothicness, weird vocal and guitar effects, and straight-up punk rock. (For full disclosure I should mention that my friend and roommate is in this band. But it's a testament to how good this is that I'm not totally sick of it after hearing it in the house all day every day after the record came out.) Like the music itself, the high-quality artwork and packaging has a personality of its own while retaining the style of its genre. (PC)
(Active Distribution, BM ACTIVE, London, WC1N 3XX, ENGLAND, www.activedistribution.org)

THE DAILY VOID – "Identification Code: 5271-4984953784-06564" LP

The DAILY VOID is a four-piece containing remnants of Chicago's FUNCTIONAL BLACKOUTS. They seem to have the same desperate, yet somehow nihilistic take on life, but this time the chaotic splattering is a bit more self-contained. And still despite (or perhaps even due to) the added restraint on this record, this is a full-on rager. On "The Man Without a Face" the band's lyrical "ha ha ha's" are spit in the listener's face with so much hate and bad attitude I'm instantly reminded of those snotty, bored, rebellious kids from the classic Matt Dillon flick *Over the Edge*. Actually this whole album would make an ideal soundtrack for *Over the Edge*, mirroring the idea of hopelessness embedded deep within uplifting potential genius. Anyway, fuck the police! Fuck your teachers! It doesn't matter anyhow. It's a dark, dark world and this is an apt record for that world. (AL)
(Dead Beat, www.dead-beat-records.com)

THE DAILY VOID – "Mass Communication Culture" EP

This initially had parts that were totally up my street—some sweet, fucked-up "All White"/DIE KREUZEN-style guitar at the beginning of one of the songs totally had me hopeful, but then the "catchy" chorus riff ruined everything. It's a weird hybrid of rockin' garage and RUDIMENTARY PENI maybe? How is that combo even possible? It shouldn't be! And for me at least it doesn't quite work. I think the vocalist is aiming for a fucked-up RUDIMENTARY PENI thing, but it sounds like a bad Jello Biafra/Mark Mothersbough novelty mash-up to these ears. It's not damaged enough; it seems like they are trying to make a creepy, fucked-up record but couldn't help but shove some *killer riffs* in there. I am not sure if that description will make sense to anyone but me, but whatever. (LG)
(Boom Chick, www.boomchickrecords.com)

DEAD END BOYS – "Six Year Hangover" CD

This CD from Baltimore's DEAD END BOYS collects various songs from their past records—in their words, "half the shit we done in the six or so years we been around." To be honest, aside from a handful of bands, I haven't really been up on the street punk scene since the '90s, but judging by this release, not much has changed in the last decade. With their combination of melody and aggro, gruff vocals, and lyrics about drinkin', fightin', and goin' nowhere, any one of these tracks could be an outtake from an early BRUISERS record. The BOYS even pull off a decent BLITZ cover. Makes me nostalgic for the days I spent in high school drinking in the parking lot behind the Rat. (CS)
(Get Sorted, www.myspace.com/deadendboys)

DEEPSLAUGHTER / THANKGOD – split LP

This is actually a split one-sided 12". I think we're going to have to expand our narrow editorial record categories. Yeah, this could probably all have fit on a 7" at 33rpm, but it sure looks pretty. The prettiness is restricted to the packaging though—the music itself is nonstop raging brutality. THANKGOD (South Carolina) traffics in cascading walls of metallic guitar merging into a wall of distorted noise. DEEPSLAUGHTER (Japan) are a cacophonous mix of jazzcore, thrash, and math rock: an amalgam of BOREDOMS, RUINS, and THE MINUTEMEN, complete with fastcore parts. Pretty fucking amazing. (AM)
(These Family Jams, 701 Harding Ct, Edmond, OK 73013, www.myspace.com/thesefamilyjams)

THE DEFICIT / STAGE DISASTER – split CD

STAGE DISASTER does a German Oi! thing with a nod to the '80s Brit sound. The vocals in English do tend to bring down the pace here. OK at best. THE DEFICIT, who may think they are street punk considering the pairing, actually sound like a mid-'80s hardcore band. Off-key vocals with speedy playing. Still slightly anthemic with under-production, this US band is decent enough. (RL)
(Warbird Entertainment, www.warbirdentertainment.com)

DESPISE YOU – "West Side Horizons" LP

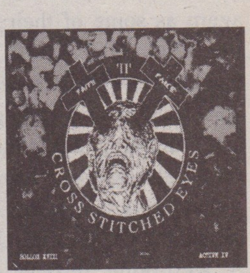
This is the vinyl version of the CD released on Pessimiser/Theologian years ago—now available through Forest Moon Special Products, in a limited pressing of course, with a beautiful gatefold sleeve. You know the score—fast and hate-filled viciousness aimed straight at you. Male/female vocals trade off beating yer ass into the dirt. 62 tracks. Yeah motherfucker. (JH)
(Forest Moon, www.myspace.com/forestmoonspecial-products)

DESTRUCTORS 666 – "Sachen Lassen Mit Fremden Machten" CD

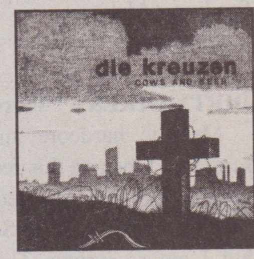
Weird heavy-ish sounds with sci-fi-inspired themes. Not sure who to compare them to but I could see these Brits fitting somewhere in the middle of the Alternative

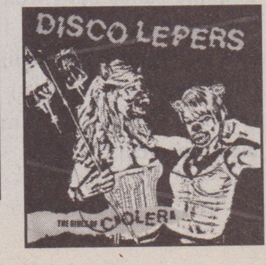
CONKRETE FACELIFT
FAST ZOMBIES RULE
LOUD FAST RAW

constant state of terror



The Dead End Boys





Tentacles catalog. Maybe a hint of the DIDJITS in their sound; certainly a far cry from their previous dirty rock 'n' roll, ANTI-NOWHERE LEAGUE-style stuff. This seven-song EP contains a cover of the COUNT V's "Psychotic Reaction" as well as DAVID BOWIE's "Hang Onto Yourself." Not great, but not bad. And they're still the world's most prolific band! Favorite track: "Ray Gunns." (RK)
(www.destructors666.com)

DIE KREUZEN – "Cows and Beer" EP

Legit reissue of this early-'80s HC classic. America's Dairyland had some killer shit going on back in the day—TAR BABIES, MECHT MENSCH, SUBURBAN MUTILATION, more obscure ones like GFO, MALIGNANCE—and DIE KREUZEN was among the best of 'em. While not quite as full-on aggro as some of their Midwestern brethren like NEGATIVE APPROACH or the FIX, the band had a slightly more twisted take on hardcore; their inventive songwriting, guitar work, and drumming, not to mention their vocalist's snotty shriek, gave them a distinctly unique sound. This six-track EP, their 1982 debut, captures the DIE KREUZEN at their rawest. A well-done reissue of a fucking great record—what more can ya ask for? (CS)
(Barbarian, 254 W. Gilman, Madison, WI 53703)

DIRTY CHINESE THIEVES – "Jesus Hates The…" EP

These are three kinda-rad, extremely basic feel-good punk tunes with a rock lean from a seemingly mysterious band out of Toronto. With a tiny pressing (25?), this single is no-frills, beer-guzzling, fuck (some) shit up good, and the band is probably totally raucous fun live. (AL)
(self-released, no address)

DIRTY GIRLS – "Murder Mountain" EP

Metallic hardcore and borderline crust-sounding tunes on this record. I thought these ghoulishly face painted folks were from Sweden or some other Scandinavian country but I am so wrong. This is from Southern California! I guess it features members from multiple bands but I won't do the whole features-members-of crap. If you like hardcore that is heavy and metallic you may want to check this shit out. (MS)
(Prime Directive, www.myspace.com/primedirectiverecords)

DISCO LEPERS – "The Girls of Cholera" CD

There seems to be this trend of late with bands using "girls" or "women" in their names/song titles/album titles/other; I find it kind of irritating. So just seeing the album title I was already kind of irritated, not to mention the cover art of scantily clad lady bodies with dog heads. Really fast three-chord punk with snotty vocals. Half way through I just felt like I was listening to the same song over and over again. Nothing special. The whole thing is raunchy in a boring way, with song names like "Abort Me" and "Hepatitis Holiday Inn," the band labels itself "cancer punk" and is "determined to kill the weak bullshit in the scene." Maybe I would care if I was a bored teenager trying to shock my parents, but seeing as I'm not, this is total blah. (MM)
(No Front Teeth, www.nofrontteeth.net)

THE DRAFT – "Stop Wastin' My Time/Up All Night"

Two songs of swaggering, thick and meaty Florida rock popularized by many of the bands on (or formerly on) No Idea. The first song is like a Frankie Stubbs-esque ballad with a slight Southern twang. The flip is pretty similar but with a dark poppy edge (not to mention a guest solo [!!!] by BAD RELIGION's fifth-wheel guitarist, Brian Baker). I actually found myself tapping my foot along to this record and I quite like it. This band might get huge (their LP is on Epitaph; does that mean anything these days?), and I can think of worse things to be playing on the radio. (AM)
(No Idea, PO Box 14636, Gainesville, FL 32604, www.noidearecords.com)

THE DRILLS – "Skull Death 2" EP

Skull Death 2 is one of those very special records that any shred of talent would completely ruin. This shit is the sound of a million dust bunnies getting yelled at by the tweekiest tweeker in all of Washington State while wielding a vacuum. Shitty recording, horrible songwriting, yet somehow pure genius. The guitars just sound like noise (although the riffs are discernable) and there is an amazing out-of-nowhere, what-the-fuck, twice-as-loud-as-the-rest-of-the-levels over-dub dropped in at the end of track one. There is also really something about this record that keeps bringin' my mind racing back to "No Rule" by LEATHER NUN, if they were more hardcore? It seems as though these tunes were recorded in 1981 but the little bio is so cryptic that it makes my head spin. If you can hang with some really fucked up, off-the-wall punk, you should really toss mommy and daddy's money to… (JU)
(Dirty Knobby, PO Box 17902, Seattle, WA 98127)

DYSPNEA / NAKOT – split EP

This is definitive Euro-crust from Greece and Serbia, respectively—apocalyptic artwork and lyrics in a nicely silk-screened DIY package are just a few of the identifiers. DYSPNEA plays mid-paced Greek-styled crusty hardcore with tough, from-the-gut vocals and sweeping guitar lines. They lend two excellent tunes, although some of their power sadly gets lost in the muddy, bottom-heavy production. NAKOT has a faster, simpler, straight-hardcore approach—which is not to say they are generic, because their songs have an angry and honest attack. The vocals are mean and the songs have spirited riffage. Most of their lyrics are about war, which is understandable given Serbia's bloody past. If you've been looking for products from the "Balkan Anticapitalist DIY Punk Conspiracy," then look no further. (CI)
(Alcoholic Desaster, Antonis Giannakakis, Irodotou 5, 68100 Alex/Poli, GREECE)

ELECTRIC DAMN / PRINCESS THUNDERSTORM – "Woodfin Confidential" LP

Quirky, wild, raw, and pissed punk from PRINCESS THUNDERSTORM, with the best lyrics of the year—"Clench your fist, dick slap the oppression"! Holy shit! I don't have a dick, but I will try. ELECTRIC DAMN weirds things up on their side with some wanky, bizarro rock 'n' roll (WEEN-meets-stone-y-HENDRIX/YES-inspired Southern Rock?) with lyrics about some shit you think about when you are too stoned to move. What the fuck?! Whatever, I'm down. (AA)
(Family Night. PO Box 3001, Asheville, NC 28802)

ENDSTAND – "Spark" LP

Fast and melodic hardcore out of Finland. One thing I have to admit is the record sounds really good—squeaky-clean production and big-sounding gang vocals. It's very similar to other modern hardcore bands like MODERN LIFE IS WAR or something else on Bridge 9 or Equal Vision Records, although they seem to have more intensity and sincerity in their music than most of the bands of the heartfelt amazing-core genre. If you are interested in hearing an alright sounding modern hardcore

record, check it out. (PL)
(Combat Rock Industry, PO Box 65, 11101 Riihimaki, FINLAND, www.combatrockindustry.net)

THE EVAPORATORS – "Gassy Jack and Other Tales" LP

This band features funny-man NARDWUAR backed by members of THE SMUGGLERS and THE NEW PORNOGRAPHERS (!). I must admit I don't know much about NARDWUAR (apart from reading his stuff in *Razorcake*) but I guess he's sometimes on telly up north of the border. The front cover is a recreation of the THE SUBHUMANS *Incorrect Thoughts* cover—which is nice. The music is kinda old-school-y fun punk, not unlike a less manic THE DICKIES or TOY DOLLS. It's a laugh, innit… (AD)
(Mint, PO Box 3613, Vancouver, BC V6B 3Y6, CANADA)

EVIL CONDUCT – "King of Kings" CD

Dutch Oi! that dates back to 1984 with a lot of down time. Good street punk that keeps it punk, a la early BUSINESS/COCKSPARRER without the nasty habit of metal overtones heard from many old-timer Oi! bands. The title track being a JIMMY CLIFF song makes this band cool all by itself. This full-length manages to capture that '80s sound naturally. A good band. (RL)
(Knock Out, evil.conduct@12move.nl)

THE FALCON FIVE – "We Are Falcon and You Don't" CD

This sounds really professional. It reminds me of Scottish post-punk in places, but, you know, more FRANZ FERDINAND than JOSEF K. They also have a post-DISCHORD sound; like a band that would have existed in the late-'90s on Lovitt records. FRODUS maybe? It's super herky-jerky, not exactly in a post-punk way or a math-rock way, but in some combination of those two ideas of music in the context of a post-hardcore scene. It is very '90s post-hardcore, but not in an NYHC way at all. Post-emo?! (LG)
(Altin Village, www.altinvillage.de)

FIFTH HOUR HERO / THIS IS MY FIST – split EP

One track each from these similar-sounding pop-punksters. The Bay Area's THIS IS MY FIST—who it seems play their last show weekly around these parts—are the winners here, if only for the simple fact that they're just a tad grittier than the more polished, straight-pop approach of Canada's FIFTH HOUR HERO. If you're a fan of other No Idea releases, I'm sure this is right up your alley too. (JU)
(No Idea, PO Box 14636, Gainesville, FL 32604, www.noidearecords.com)

FILAMENTS / STOCKYARD STOICS – split EP

STOCKYARD STOICS, from New York City, delivers three punk numbers done in the DROPKICK MURPHYS/DUCKY BOYS-style of radio-friendly street punk for the youth of America. The lyrics deal with issues threatening our society—poverty and how thoroughly we are socialized. On side two, the FILAMENTS, from the UK, spill some rough-hewn punk-rock bile on you kids. The first cut, "Brainwash," comes out fussing, fighting, and railing about how our culture controls us. Song two, "Delta," is fast punk rock with good chugging guitar parts. The lead vocals are very good! The last FILAMENTS song is a live version of their song "Victims," with sing-alongs and more political lyrics. This split offers two bands with punk passion and decent hooks. Recommended for burgeoning young punks from the suburbs. Later on these same listeners will want to hear bands like WOLFBRIGADE and VIOLENT ARREST. (BR)
(Fistolo, PO Box 2836, Upper Darby, PA 19082, www.fistolo.com)

FINAL SOLUTION – "Whore/Warsaw Uprise"

Pretty boring 'core here from Ontario, California. You get a two-tracker with "Whore," which I cannot figure out based on the few lines they wrote. Then we have the track "Warsaw Uprise." Very standard, a bit "bro"-sounding, a little breakdown thrown in, and overall not too special at all. (MS)
(No Front Teeth, nofrontteeth.net)

FINAL SOLUTIONS – "FS DF" EP

Weaving in between a lost treasure on one of those *Killed By Death* comps and an ear-busting, noise-for-the-boys lo-fi nerve-wrecker. I prefer the dancers to the wreckers, if ya know what I mean and thankfully two tracks on this EP fall into that bracket. I guess two outta four ain't bad. Definitely not a must for this band. (SD)
(Jeth Row, www.myspace.com/jethrowrecords)

F.L.A.K. – "Fearing Lost Apocalyptic Knowledge" LP

Somewhere between LOOK BACK AND LAUGH and a third-rate Japanese hardcore band stands Pittsburgh's F.L.A.K. The cover art ain't bad, and the guttural vocals are pretty interesting, but the music is just one big fast clusterfuck (and not in a good way). (CC)
(Paul K, 3274 Ward St, Pittsburg, PA 15213)

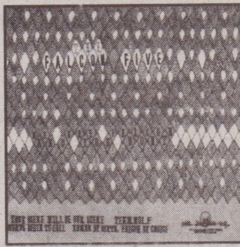
FONTANA – "I Feel Like a Jerk" EP

If it says "X! Recordings" on it, I'm fucking sold. TERRIBLE TWOS, FRUSTRATIONS, TYVEK, and now FONTANA. Four distinct yet completely fantastic takes on the current mindset of Midwestern punks. If you told me "Dum Luv" was a Geza X produced demo from some unknown Masque-frequenting, go-nowhere, teen glue addicts, I'd believe you. Unbutton my fly and break out my wallet. Jeezus. A fantastic debut 7" and sure to vanish quickly. Don't sleep. (MC)
(X! Recordings, www.x-recordings.com)

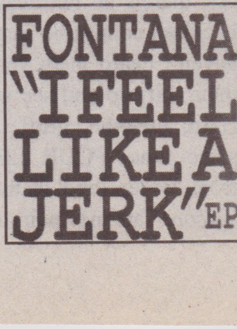
STOP WASTIN' MY TIME · UP ALL NIGHT

THE DRILLS
SKULL DEATH 2
Dirty Knobby Records 2007

EVIL CONDUCT
KING OF KINGS



FINAL SOLUTION
F×S
WARSAW UPRISE


FONTANA
"I FEEL LIKE A JERK" EP

FORBIDDEN TIGERS – "Magnetic Problems" LP

Twelve now-you-see-them, now-you-don't garage-inspired punk rock sing-alongs. Taking some of that early-'80s classic-sounding punk rock, smacking it around a little with some dirty, '60s-inspired rock 'n' roll, and, just for good measure, adding a hint of that LILLINGTONS sci-fi pop. It's got the tunes, more attitude than a gorilla with a toothache, and more hooks than you can shake a stick at. Busting with reckless energy, misguided soul, teenage guilt, and unadulterated hip-shaking fun. Finally, teenage music that you can dance to. (SD)

(Dead Beat, PO Box 361392, Cleveland, OH 44136, www.dead-beat-records.com)

FORENSICS – "The Green Lion" EP

I don't really understand the point of this record. I know, I know…it's a record. You listen to it. You know…music? The A-side is a fairly brief metallic instrumental rock track that never seems to go anywhere. The B-side is a cover of "I Drink the Wine" by MURDER CITY DEVILS, that, while competent, just makes me want to listen to the MURDER CITY DEVILS. Color me clueless. (JU)

(Timberline, 38 Larch Circle, Belmont, MA 02478, www.timberlinerecordings.com)

FOUR LETTER WORD – "Staring Down the Barrel" EP

South Wales' finest return (at last) with another slab of incendiary melodic punk. Taking cues from the Yanks rather than their countrymen, this band sound like a mix of Midwest bands of yore (NAKED RAYGUN, ARTICLES OF FAITH), with a dash of West Coast hardcore (YOUTH BRIGADE, CIRCLE JERKS). Welly the vocalist's attention to detail is present in his scathing lyrical content (battering the Jesus freaks and the punk ghetto amongst others) and smart packaging. Mandatory purchase. (TB)

(No Idea, PO Box 14636, Gainesville, FL 32604, www.noidearecords.com)

FOUR LETTER WORD / OFF WITH THEIR HEADS – split EP

OFF WITH THEIR HEADS fuckin' kicks ass, there's no two ways about it. When the backlash comes, be sure and ignore it. If you haven't heard them yet, pick this (or any of their shit) up and see what the fuss is about. Hard, melodic, gruff, and sweet all at the same time. FOUR LETTER WORD hails from Wales (and feature punk stalwart and *Artcore* fanzine main-man Welly) and have been around for a while—they did an LP on BYO and toured the States back about seven years ago. They always reminded me a little of FACE TO FACE, with a faster, punker edge. Anyway, they are worthy of sharing a record with OFF WITH THEIR HEADS as these are two great songs—upbeat, catchy, and angry with great lyrics. Heavily recommended. (AD)

(No Idea, PO Box 14636, Gainesville, FL 32604, www.noidearecords.com)

FRAMTID / SEEIN RED – split EP

The split 7" might be my least-favored vinyl format. Although it's not rocket science, it seems nearly impossible for both bands to offer quality material for one simple side of an EP. This month has proved me incredibly wrong because two of the best records to come through these doors are split 7"s. For the uninitiated, the best way to describe FRAMTID's sound is "unrelenting." Noise, anger, desperation, devastation, war, plague, misery, and wailing guitars collide into a furious scourging to which I am a willing victim. The drummer constantly goes from one roll directly into another with varying tempos. He's continuously playing all of his drums. I'd say that it seems fun to play the drums like him but I can't justify saying that anything about this band sounds fun. Sources say FRAMTID is one of the best live bands on the planet and hopefully one day they will be able to make it over here so I can bear witness to their power. SEEIN RED—they've got nothing to prove at this point. These guys have been dedicated to DIY hardcore for over 20 years! Admittedly, it has been awhile since I've heard any of their new material, but these four tracks are some of their best. Their sound has remained forceful, energetic, and enraged, and compliments the FRAMTID side well. This is one of the few split 7"s that I am sure will stand the test of time. (CI)

(Hate, PO Box 105824, 28058 Bremen, GERMANY)

THE FREEZE – "Live From Cape Cod 1980" LP

Holy shit! Seriously, holy shit! This green piece of plastic on my turntable is a hands-down genuine lost treasure! Wow—imagine one of my fantasy records actually becoming a reality. What fantasy record, you ask? How about an entire album's worth of "I Hate Tourists" and "Don't Forget Me Tommy"-era FREEZE, including at least six tracks that I don't think have ever seen the light of day? How about the inclusion of slower, more '70s-punk-sounding, and almost completely different versions of a few classics like "Megawalki Cult" or "Before I Hit the Rubber Room"? How about the above-mentioned classics sharing a set list with "Refrigerator Heaven" and "Trouble If You Hide"? I'm not screwing around here—these are the tracks you've been waiting to hear! Yes, I know what you're thinking, "Sounds cool, but it's a live record so how good could it really be?" That was my first worry when I saw this, too. I mean, how many shitty live or tenth-generation cassette-quality, demo-to-vinyl albums have we seen over the years to make us wary of stuff like this? Please believe me when I say that the sound quality here is impressively clear and worthy of being released, made all the more impressive considering Cliff Hanger found it as an unmarked cassette tape buried away for years. And since this is a soundboard recording, it feels more like a nineteen-song demo than a live set, so even better. Yes, there are a few moments where the sound drops a little, and of course it's not the highest quality production, but overall it's totally listenable and worthy of tracking down. Liner notes by Hanger and cool artwork round this off. I couldn't imagine any punk with good taste not liking this. (BG)

(Schizophrenic, 17 West 4th, Hamilton, ON, L9C 3MZ, CANADA www.schizophrenicrex.com)

THE FREEZE – "Rabid Reaction" LP

Hands-down my favorite FREEZE album. Another one of those John Peel memories—I was floored when I heard this record on the radio back in 1986. The *perfect* marriage of power and melody, this is so good you will never get some of these songs out of your head. Seriously, "Warped Confessional" has been playing in my brain for like 21 years…I know some fundamentalists will go on about *Guilty Face* or *Land of the Lost,* but this is the shit, believe me. THE FREEZE came from the mean streets of Cape Cod back in the 1980s and played great melodic punk, solid and sharp that I personally group in with the likes of the PARTISANS and KRAUT. If you have never heard them, then I would wait no longer and get this, available on vinyl again after all these years. THE FREEZE is one of those bands that I like so much that I even liked them after they went crap. Brilliant. (AD)

(Schizophrenic, 17 West 4th, Hamilton, ON, L9C 3MZ, CANADA www.schizophrenicrex.com)

FRIGHTENER – "Guillotine" CD

Fast pummeling hardcore that's heavy enough to be considered metal. I hear a little CONVERGE and a little COALESCE but they also slow down and have guitar solos. I'm really digging all the gallops. And I love when they sound like early grindcore, like on "Black Rain," which reminds me a little of ENTOMBED. Raging is a good word to describe it. 29 minutes of modern, aggressive, heavy hardcore from London. (MH)

(Chainsaw Safety, www.chainsawsafetyrecords.com)

FUNCTIONAL BLACKOUTS – "The Very Best of the Monkees" CD

As the *huge* fans of *Maximum* these guys probably are, I'm sure they can't wait to hear more comparisons to 1979 weird Midwest shit. In case you haven't heard them, they make TAMPAX sound like BREAD. Nothing cute, talented, and HOMOSEXUALS-ish in their strangeness, but genuine anti-social, claustrophobic menace. Children who kill their stepfathers should listen and take copious notes. Their final release, it boasts a few out-of-print singles, unreleased songs, and delightful cover art. (JP)

(Dead Beat, PO Box 361392, Cleveland, OH 44136)

FUNERAL SHOCK – "III"

Fuck yes! FUNERAL SHOCK burrows straight down to the center of your brain, mauling you badly in the process! Negative Tom and his collection of bad humans bring you some of the most brutal thrash available in the San Francisco Bay Area! These fucks start the massacre with "Some Kind of Bullshit"—a crystal clear message to a so-called "friend." "Read my lips then read my fists…Fuck you!" Yes!!! A stunning bit of punk rock! Great!!! Song two, "Locked," presents a pessimistic view of our future, "waiting for the bomb to fall." Fucking bleak!!! Fucking great!!! Side two is consumed by a hardcore anthem, "Fucked-Up Kid," about how fucked-up parents raise fucked-up children. Fucking brilliant! This record is relentless—all hard, all punk, all laden with incisive lyrics! Get this record! (BR)

(Funeral Shock, PO Box 3833, Redwood City, CA 94064, bonsrock@hotmail.com)

GAUZE –"5th" CD

This is *the* band that inspires and I have always aspired to be like. GAUZE has been playing non-stop since 1982 and was TYPHUS before that. I have heard one or two of them are grandfathers now. While on this side of the world we are being inundated by a bunch of ex-punks talking about the death of punk and hardcore in 1977, '78, '82, '85, and who knows what year they will choose next. Nevertheless, they all come off as a bunch of clueless chumps who make us question if they ever really were punk. GAUZE will never bore us with the "I was so cool and you will never be" bullshit because they are too busy pumping out the most ferocious incredibly written and raging hardcore ever. Innovators in this genre, GAUZE has written LPs that escalate in intensity and insanity. They push their trademark style a step up on this fifth full length by delivering more short vocal intro bits, a variety of quick changes and a delivery of some tight hardcore that doesn't just fall into a ball of noise. Non-stop, time changes that will always be one-step ahead of the listener, pounding drums, buzzing guitars. This LP is a total mind fuck that will not let you up for air. This comes off as a piece of art rather than just another hardcore record. A band that continues to speak to the punks of now and with respect we nod in approval. Amazing! (MS)

(XXX)

G.B.O. / POWER IS POISON – split EP

Both bands are from Holland and play some revved-up hardcore. POWER IS POISON is a bit more early-'80s US hardcore style, with some POISON IDEA influence. I dug G.B.O. a little more; they are a bit more "Dutch" sounding in the classic sense—BGK and all. Awesome silk-screened cover! (NM)

(Moshpit Tragedy/Chaos Alliance, www.moshpit-tragedy.com)

THE GLOOMINOUS DOOM – "Doomed If You Do, Doom If You Don't" CD

How and where do I start to describe this piece of total dog shit? First of all, ska and grind *DO NOT SOUND GOOD TOGETHER*!!! I admit, I happen to like ska, though in very small doses. I have been known to skank my pickle a few times…wait, I think that came out wrong, but nevertheless I do like it. But not with cookie-monster vocals. Seems like they are trying to aim for LAWNMOWER DETH territory without the humor and or talent to pull it off. Maybe I'm being too critical of a blossoming new band, and the ska parts aren't half bad. But the rest of it left such a horrible taste in my mouth that I was bound to regurgitate. Sorry if I got any on you. (JH)

(Overdose On, PO Box 525, Fleetwood, PA 19522, www.overdoseonrecords.com)

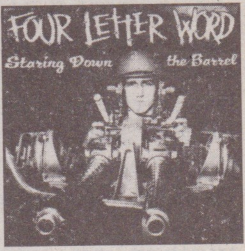
G-3 – "Un Nuevo Enemigo" LP

I know little to nothing about this Peruvian punk trio (though among Latin American punk fanatics they are legendary), other than the fact they sound like the first 7 SECONDS EP (which is alright by me!). The production and songwriting on *Un Nuevo Enemigo* ("A New Enemy") is very reminiscent of something off the *Not So Quiet on the Western Front* compilation, even though it was originally released (as a demo) in 1987. Layla is right, the last song on side B fucking destroys. (CC)

(Lengua Armada, 1302 Hayes St, San Francisco, CA 94117)

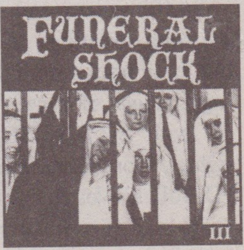
HEARTBEATZ – "Secret Girls" EP

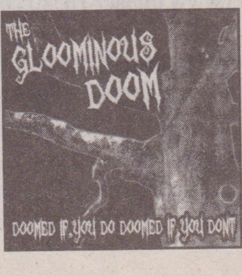
I am impressed at the diligence that Going Underground Records possesses. It probably doesn't really need to be repeated but this label keeps putting out incredible releases from Bakersfield at an alarming



FRAMTID
SEEINRED

FRIGHTENER




THE GLOOMINOUS DOOM
DOOMED IF YOU DO DOOMED IF YOU DON'T

yet appreciated rate. But to be perfectly honest, I'm personally getting a little confused as to who is in what band or if it's just like one big fucking fuck fest down there. HEARTBEATZ features Neutron Ron of the CONTAMINATORS doing most of the jammin', with some guitar work by fellow CONTAMINATOR, Mark. The A-side, "Secret Girls," is that bedroom-tape, reverb-heavy, boppy punk sound that makes those young adult heads nod around. The B-side's songs are a bit more straight-ahead, lo-fi and trashy. First hundred or so were on white vinyl, the rest are on black, in case you need to know. Future plans include a single on P. Trash. (AL)
(Going Underground, 1822 G St, Bakersfield, CA 93301, www.punxonly.com)

HUNCHBACK – "Werse Houses" EP

Death rock! Yes! The first side starts off really good, and it's like a grunge-y BAUHAUS, but then it goes into this breakdown where the lyrics go, "Will you please play my mommy/I'll play your little boy… just let me taste it," which is just total gross-out creepy. Not good creepy. I had high hopes for the CHRISTINA AGUILERA cover on the second side but it was just irritating and went on for *waaaaaayyyyyy* to long. They didn't even bother to speed it up at all. This would have been worth it, but they had to have the creepy-gross lyrics and on top of that a shitty cover song. I mean, they fucked up death rock. Geez. (MM)
(Sacred Bones, www.myspace.com/sacredbonesrecords)

IMPACT – "Attraverso L'Involucro" EP

Originally released on a 12", this minor classic represents IMPACT at their peak. Muscular bass lines bind these tunes together with riffy guitars and sharp vocals; in mood, the song structures aren't unlike DECLINO, but these tracks are tighter and boast surprising changes of pace. After their strong split EP with EU'S ARSE, these tunes show a tighter, more assured hardcore style; for me, "Deboli ai Vostri Occhi" sustains the most energy. This official re-release will finally make this impossible-to-find title accessible. Great stuff. (SS)
(www.impact-HC80.com)

THE IMPEDIMENTS – "Amphetamine Step-Dad/Just Got Reamed"

I like it. I'm not even done typing the record title and the A-side is done. That is very punk rock. The fact that the song rocks in a rock 'n' roll, DEVIL DOGS sort of way is icing on the cake. (I've got to give it up to my friend Bruce Roehrs for the DEVIL DOGS citation.) The B-side delivers in the same sort of way. If you're a fan of punk rock that is punk first and melodic and catchy second, in the lo-fi style, you have come to the right place. Front photo by Tiger Lily, which makes me believe that they might be a Bay Area band. (KK)
(Heads Up, www.headsup-records.com)

IN DEFENCE – "Don't Know How to Breakdance" CD

This is slightly metallic youth crew sounding hardcore from the Midwest that kinda sounds like MUNICIPAL WASTE mixed with 7 SECONDS or DEADFALL. The cover is a bandana wearing skeleton dude with a boombox, and the lyrics cover such important topics as "Mosh Scene Politics" and "False Positive Youth." Pretty one-dimensional, but fun if that scene is your meat and potatoes. (TB)
(Get Outta Town, PO Box 4094, Winter Park, FL 32793-4094)

INHUMAN – "Last Rites" CD

Basic NYHC-influenced mosh metal. I'm really into a lot of this genre but this one just doesn't have it. (JU)
(I Scream, www.iscreamrecords.com)

IRON LUNG – "Sexless/No Sex" LP

A long-time-coming release from the two-man stunt team, and they are back with 20 tracks of biological ear noise. *Sexless/No Sex* does not stray too far from their patented style of hardcore brutality. Drums and guitar resonate, scraping your ass and fucking your face, short, fast, and sweet-like. Nick Blinko art graces the cover. (JH)
(Prank, PO Box 410892, San Francisco, CA 94141)

ROSS JOHNSON – "Make It Stop! The Most of Ross Johnson" CD

Now this is some wild stuff! Ross Johnson is a drummer from Memphis who has played in a variety of bands: THE PANTHER BURNS, GIBON BROTHERS, '68 COMEBACK, YOUNG SENIORS. He also played with Alex Chilton on the record *Like Flies on Sherbert*. While the drummer probably isn't the one who comes to mind when you think of any of those bands, after listening to this great collection of songs featuring Johnson as vocalist, your opinion on drummers will forever be changed. He calls his vocals "drunk rantings" and I guess they are. But they full of humor and funny insights. A great collection. (CK)
(Goner, www.goner-records.com)

KAMIKATZE – "Jag Ar Defekt" EP

The cover of this is so cartoon-punk that it's kind of hard to take seriously. It's like a bunch of kid's TV presenters got their punk Halloween costumes and are posing for a special end-of-drunken-party photo. What about the sounds? Three Swedish ladies playing raging, catchy, straight-up, classic-sounding punk rock. The vocals are too rawk laydeee for me; you know, that JOAN JETT style "sexy rock" growl/yowl/howl. Maybe you are into this? I am not. The vocals ruin the record for me totally. (LG)
(Drachenwerkstatt, xdrachenwerkstatt-infotainmentx@hypocrisy.org)

THE KNIGHTS OF THE NEW CRUSADE – "Fugitive from God: A Tribute to the Click Kids" EP

Who are the CLICK KIDS? They were the first rock band to record a full album of Christian songs. If you know the KNIGHTS OF THE NEW CRUSADE, then you know they are a Christian band trying to introduce the garage rock scene to the word of God. I grew up Catholic so I know all I need to know about that stuff. It is a good thing the KNIGHTS are so entertaining. On this EP, they cover two CLICK KIDS songs and one by the PEACEMAKERS. The first track "Fugitive from God" is a rockin' and pretty catchy number. They may convert some garage rockers yet. (CK)
(Rudos and Rubes, www.rudosandrubes.com)

KRANIUM – "Rakt In I Doden" EP

There are some hoarse, growling vocals reminiscent of INGRON HUTLOS' gutteral spewing atop these five tracks of rudimentary D-beat bashing. It's relatively straightforward and only occasionally picks up a musical complexity that alerts you to the fact that you're not listening to outtakes from *Really Fast Volume 1*. This is solid, basic "Svensk kang/råpunk" with lyrics (in Swedish) about gentrification, DIY and self-empowerment, and punks more interested in booze than bands. (KS)
(Dis Before Dishonor, www.kranium.st)

KYLMÄ SOTA – "Ihmistulehdus" EP

Full on D-beat craziness outta Finland! I must admit I am a bit let down only due to the production of this record. Their debut split

was so amazingly shitty sounding and I was completely won over by this band. OK, enough about production and the lack thereof, KYLMÄ SOTA still deliver some furious, fist-pumping, dread-slinging punk hardcore. Bass heavy with screamed vocals and driving drum parts that make this worth listening to. Cool shit! (MS)
(Raakanaama, Rauhankaut 23 E 53, 20100 Turku, FINLAND, www.raakanaama.fi)

LEFTY LOOSIE – "100 Miles an Hour" LP

A Sparks can with two straws, bubblegum, and Adderol, alternating between making out and puking...that is what drunk pop is, ladies and gentlemen, and LEFTY LOOSIE are the crowned queens of drunk pop. The songs are sickly sweet and a little sad, and sometimes lurking on a little too slow (and at risk of losing the punk), but I can stand the cutesy pop overload so long as it's Addie singing it. (AA)
(Repulsion)

LEGION 666 – "Black Goat Armageddon" LP

"Even crust?" another *MRR*-er muttered when I said, "Feel free to give me the stuff nobody else wants to review." After I pulled this 12" out of my cardboard mailbox, it took me a day or two to even throw it on and I have to wonder why. Great band photos on the back—obviously not taking themselves too seriously—we have flannel, a SKITSYSTEM hoodie, a woman, and a dude in a skeleton mask. It's also on a label from Canada and, as an American, right now that's serious points. A poster, a nice insert with lyrics, and red 'n' black splattered vinyl. What more could I want? Oh yeah, the music…pummeling Scandinavian-influenced hardcore. They never get going very fast and they have their rock 'n' roll moments. I hear the SKITSYSTEM influence but this is not just a straight-ahead crust band. Seems low energy or something like that. There is nothing wrong with this; there are some good moments, but overall it's not grabbing me. (MH)
(Schizophrenic, 17 West 4th, Hamilton, ON, L9C 3MZ, CANADA, www.schizophrenicrex.com)

LIGHTHOUSE PROJECT – "Gift" CD

Musically excellent, proficiently played, technical, speeding, modern straight edge-ish hardcore with rock riffing and flourishes. There are occasional breaks for heavy, chunky parts and inventive, melodic guitar-driven bridges, and is all expertly recorded, but then all is entirely corrupted by unlistenable garbled vocals that notch up a Roger Miret-ish scowl to eleven through most of the fast songs and take on a Sam McPheeters-esque "Poland" kind of howl on the slower ones. These vocals largely fail the diversity of the music—neither conveying intensity (when everything is at eleven, it just makes eleven the new one) or clarity of the lyrics, which are largely personal struggle and life-coach-type things. Fans of the more abrasive take on the modern straight edge style would dig. (KS)
(Combat Rock Industry, PO Box 65, Riihimaki, FINLAND, www.fireinsidemusic.com)

LIVE FAST DIE – "Nitedo" EP

LIVE FAST DIE dishes it up with a new EP that includes three different, yet equally dumbed-down-as-it-gets sounding songs. The fact that all these songs are so completely in a different world from each other must have to do with the fact that they were all recorded at different sessions over a couple of years. The whole thing is a mish mash of lo-fi, fucked-up, chaotic genius blathering. LIVE FAST DIE's Camero Werewolf's message is special and every song, while only halfway musically competent, is hilarious, catchy, and feels like an inside joke. It works despite personally being out of the loop on the jokes. (AL)
(Boom Chick, www.boomchickrecords.com)

LOIKAEMIE – CD

20,000 acne-scarred, bald, white German youth can't be wrong… If the live audience pic in the booklet is to be believed, this Kraut Oi! band is the Teutonic version of NIRVANA. Unless they were first on a ten-band bill headlined by the SCORPIONS, GOLDEN EARRING, or DIE TOTEN HOSEN. What you get are eight fairly plodding, one-dimensional punk sing-alongs which might rouse a rabble or two if German is your native tongue, and a few covers, including a horrible one of AC/DC's "You Shook Me All Night Long" that no doubt goes down a treat at gigs. Probably great for fans of the band, or German punk in general. (AM)
(Knock Out, www.knock-out.de)

LOUIS TULLY – "What A Horrible Night For A Curse" EP

Dark, synth-heavy pop-ish punk with a rock edge. Seems to be aiming for a creepy vibe but doesn't succeed. (JU)
(Repulsion, 2552 North Booth St., Milwaukee, WI 53212, www.myspace.com/repulsionrecs)

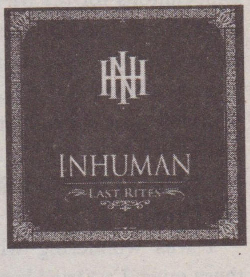
MAASTER GAIDEN / THE POINTS – split EP

Denton, TX's MAASTER GAIDEN plays simple garage-y pop punk somewhat resembling a cross between SCREECHING WEASEL and MARKED MEN. The POINTS, on the *otra mano*, trash it up in a dirtier synth-punk style with a real math-like pounding beat and somewhat of a southern twang. (JU)
(Big Action, 915 Scheffer Ave., Saint Paul, MN 55102)

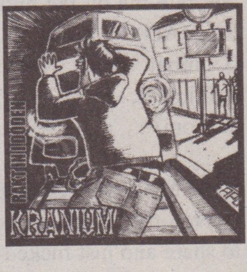
MAHARAJAS – "In Pure Spite" CD

Man, I must be out of the loop. This nice FLAMIN' GROOVIES/EDDIE & THE HOT RODS-sounding rock 'n' roll coming out of my speakers is the freakin' *fourth* album by these Swedish heroes of garage rock, and I've never even heard of them before! The fact that this rocks along—with jangled guitars, subtle Farfisa, and a knack for pop—should come as no surprise since some of the band members hail from such amazing '80s and '90s garage greats like the STOMACHMOUTHS, the STROLLERS and the MAGGOTS. Unlike those groups, the MAHARAJAS mix up the haunting '60s

THE IMPEDIMENTS
AMPHETAMINE STEPDAD B/W
JUST GOT REAMED



THE KNIGHTS OF THE NEW CRUSADE
"FUGITIVE FROM GOD"



LOUIS TULLY

sound with big doses of pub rock and power pop. There are a few tracks that stray a bit too much into the bar rock category, though, so I would only recommend it to those with a bit more tolerance for straight-up rock 'n' roll than the average punker. (BG)
(Low Impact, Box 475, SE701 49 Orebro, SWEDEN, www.lowimpact.nu)

THE MAKES NICE – "This Time Tomorrow" LP

This new MAKES NICE album follows their last one, *Candy Wrapper*, which I swear came out only like only six months ago. Fourteen more tracks of late-'60s-British-Invasion-stomp-meets-late-'70s-mod-revival tunage; sharp-edged songs with sugar-sweet cores. Having heard their praises sung by my co-worker and having seen them lauded in the pages of this very magazine, I had high expectations for the MAKES NICE; I wasn't immediately sold on them at first listen, but I think I'm slowly coming 'round with each successive one… (CS)
(Frenetic, www.freneticrecords.com)

MANIFESTO JUKEBOX – "A Death in the Family" LP

I was wondering what had happened to these guys. I've tried hard to like this band but I always felt there was something missing…they did everything right but forgot to put the hooks in—I can listen to one of their albums straight through and not remember a particular song afterwards. I think this is their third album, but there's been quite a gap since the second one that came out on BYO. Anyway, these Finns play slowed-down hardcore blended with a healthy dose of LEATHERFACE and a little rock thrown in for good measure. Again, it doesn't jump up and bite me on the butt, but is nice nonetheless. (AD)
(Combat Rock Industry, PO Box 65, Riihimaki, FINLAND, www.fireinsidemusic.com)

THE MANS – "High/Bad for You Baby"

Non-rote R&B garage noise, with energy to spare and just fucked up enough in the performance and recording. "High" has a great '60s garage punk riff and stomping drum, while "Bad For A Baby" sounds like a *Back From the Grave* band (an especially good one) that got influenced by Goner Records via a time machine or something. Kind of like that *Guns of the South* alternate historical novel, except that was pretty lame in execution while this is great. (DD)
(Yakisakana, 51 Rue Renaudel, 76 100 Rouen, FRANCE, www.yakisakana.tk)

THE MANS – "JC/BC" EP

Although this ain't my first go-around with the MANS, I must say they sound far more inebriated and reckless here than I remember them. Christ…three tunes, each barely breaking the 90-second mark, all the trademark trappings of house-party (or garage-party?) punk. I get it. I like it. I'll spin this every time I wanna feel drunk, young, and skinny again. (MC)
(Boom Chick, www.boomchickrecords.com)

MILKMAN – "Nostalgiator" CD

This definitely gets the unexpectedly-better-than-I-first-expected award for the month. From the opening track that hilariously makes fun of stupid karate-kicking hawdcore idiots to the final song about capitalist lemmings shopping as the end nears, this is a total old school thrashcore attack from a bunch of dudes who've been around forever. Having played in hardcore bands in the '80s, the emergence of gangsta-core made these guys get together to remind some of the kids what hardcore is really about—being socially conscious and having fun without being a meathead. Although this is apparently the fourth album by this Dutch band, admittedly I've never heard of them, and the artwork didn't exactly give me an idea of what I was in for. I would say this reminds me a lot of the Y2K thrash-revival bands like WHAT HAPPENS NEXT? mixed with a bit of *Slap A Ham*-style 'core and a dose of '80s Neder-core a la BGK. My personal prejudice against full-length CDs still stands, though, as I feel that this would have been better served as a 7" EP with fewer songs. Still, *Nostalgiator* is certainly worth checking out. (BG)
(Shield, Daendelsstraat 67c, 5018 ER Tilburg, NETHERLANDS, www.theshieldhardcore.com)

MONIKERS / THE URCHIN – split EP

Japan's pop punk revival superstars the URCHIN rocks out some gritty and unbelievably catchy tunes on this split. The anthemic "Nothing Left but Empty Bottles" is that perfect sunny-day mix-tape sing-along song; too bad it's fucking winter. MONIKERS goes for a slower, JAWBREAKER-esque style that is pretty aright, but pales in comparison to the high-energy, super-tight URCHIN side. (AA)
(Salinas, no address)

NAKED RAYGUN – "Basement Screams" LP

When old bands reform and tour I usually give them a wide berth, but I must say that when I saw NAKED RAYGUN last week I thought they were fucking awesome…best show in years. This is a reissue of their hard-to-get (on vinyl) debut 12" and has been beefed up with five demo tracks from '82 and '83. Before they really hit their stride and evolved their classic sound, at this point they sounded like the marriage of their wicked stepsisters BIG BLACK and the EFFIGIES—aggressive hard punk with a cold, almost dark edge. Check this and everything else out by this band and find out why punks of a certain age get misty-eyed when the name NAKED RAYGUN is mentioned. (AD)
(Haunted Town, 3057 N. Rockwell St, Chicago, IL 60618)

NARDWUAR THE HUMAN SERVIETTE – "Welcome to My Castle" DVD

First off, those unfamiliar with NARDWUAR (The Human Serviette) should take a peek at www.nardwuar.com for examples of his interviewing technique, as a picture is worth a thousand words. These two DVDs contain five-and-a-half hours of NARDWUAR torturing celebrities of varying note (many of whom come off as humorless jerks) and entertaining video clips of his band, the EVAPORATORS. His querying Gerald Ford about how Canada can believe that the US, "Possibly the greatest nation in the world," is sincere in its interest in Canada, "a nation filled with clam chowder, salmon, or anything like that," is included (unsurprisingly, Ford no longer seems quite the boob he did pre-President George W; at least Jerry was able to mentally process a question and formulate an answer of some relevance, however lamely), but the panic he inspired by trying to give Ford a lucky chestnut is unfortunately absent (was that on the Alternative Tentacles video comp? I don't recall). (DD)
(Mint, PO Box 3613, Vancouver BC, V6B 3Y6, CANADA)

NIGHTMARE / SKITKIDS – split EP

The songs by Sweden's SKITKIDS combine *Sin Egen Motståndare*-era TOTALITÄR yelped vocals over a similar D-beat rampage, but SKITKIDS' music is built with more musical twists and turns and extended compositions a la TOTALITÄR's silver age Swedish hardcore contemporaries like SVART SNO or RAPED TEENAGERS and

laden with a marked Japanese influence…or at least a heap of guitar solos!! Two killer tracks attacking corporate privatization and hidden racism. On the flip, Japan's NIGHTMARE kicks out two noisy and distorted, full-tilt hardcore blasters with wicked and scalding vocals, rumbling drums, rocked-out solos, and manic energy. All the recent NIGHTMARE recordings have been marked by bizarre recording choices and heavily laden with distortion, and this is no exception. Their music would probably be better served with a crisper recording and bite, and less of a wet blanket of distortion thrown over everything, allowing the speed and momentum to take the forefront. But, cranked to maximum volume, you're head banging so hard it's hard to find and catch the hairs to split. (KS)
(HG:Fact, www.interq.or.jp/japan/hgfact)

NITAD – "Ge Oss Mer" EP

When I first saw the artwork on this record, I thought this band had gone stoner rock or something, but this was not the case at all. They are still playing pure, no-frills punk/hardcore, Swedish style—hollow, echoed vocals and that classic punk guitar tone that makes it sound like it could have been recorded in 1982. All the lyrics are in Swedish, which I know for some people can make it hard to listen to, but I was able to enjoy this record all the same. Not sure if this record is only out in an edition of 200 or if the one they sent was a limited copy, but if you're into classic sounding Swedish Punk, check out this record if you can find it. (PL)
(Kranium, www.krnm.se)

NODZZZ – "I Don't Wanna (Smoke Marijuana)/We Are The Only Animals"

Debut single from this East Bay trio. NODZZZ offers a delightful pair of tracks with jangly guitar, irreverent lyrics, and keen pop songwriting, falling somewhere between the RATS and the DEAD MILKMEN. Judging by this record, these clean-cut young gentlemen will be going places in 2008! I only hope I can make it along for the wild ride. (CS)
(Make a Mess, 625 Ashbury, Apt. 4, San Francisco, CA 94117, clampdown@hotmail.com)

NOFX – "They've Actually Gotten Worse Live" CD

NOFX have always been the greatest band in America (well, OK, not always...since the '90s; their early years were pretty embarrassing), musically, lyrically, showmanship-ly. They're actually political *and* funny, and boy, they can actually play. Sloppy, but good. And they're even confident enough now, they don't have to re-record over all the not-so-good bits on their live disc. Live albums are always for the fans. I'm a fan (no shit), but this isn't the usual rehash. None of the 24 tracks are on the previous live LP. And they throw in enough musical (and verbal) oddities, differences, and deformities to the hits (largely culled from their post-*Punk In Drublic* output) to make 'em worth another purchase. And you can't really say better 'n that. Great versions of some great songs couple with witty banter makes, well, a great disc. For sure. (RK)
(Fat Wreck, www.fatwreck.com)

NOISE A GOGO'S – "Rock 'n' Noise Grind 'n' Roll" CD

This is a weird album. A Japanese band combining cheesy bar rock 'n' roll with noise and grind just as the appropriately named album title would lead you to believe. A cool idea but it doesn't really work. The music is comparable to a punk rock band doing CHEAP TRICK covers, while the singer does that super throaty CANNIBAL CORPSE-style singing. Both are OK, at times, but never together. They do have some rad lyrics though: "Let me out of this stinky drain, take out this snake bite pain. Baby twist, twist my brain, twist, twist." Where do they come up with this?! (FS)
(HG:Fact, www.interq.or.jp/japan/hgfact/)

NORTHERN LIBERTIES – "Ghost Mind Electricity" CD

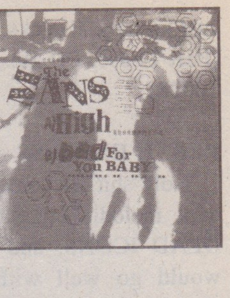
This album definitely has its moments and when it's on, it's on—the first song being one of the coolest I've heard in some time. Armed with only bass, percussion, and vox, NORTHERN LIBERTIES seem to channel a David Yow-esque sort of weirdo rock, musically and vocally. The vocals at times also have a bit of that INTERPOL-styled fake Ian Curtis-ness to them. The lack of guitar does cause this to feel a bit incomplete, but at times the holes seem to actually create the melodies. Unfortunately there are tracks throughout this album that I can't tolerate one bit. Those are just a little bit too "out there" for me. All in all, this disc is a rather eclectic collection of tunes that has some definite winners. (JU)
(Badmaster, www.badmasterrecords.com)

NO THANKS – "Are You Ready To Die?" LP

It's high time these tracks get a proper vinyl re-ish. NO THANKS was a raging, female-fronted hardcore band that roamed the streets of NYC between 1982 and 1984. In that time they managed to release a demo, the *Are You Ready To Die?* 7", and had tracks on the *Big City Ain't Too Pretty* and *Lung Cookies* comps. This LP collects the 7", the demo, and a live set recorded at CBGBs. Their guitar tone and leads are excellent and really make the songs pop, and Donna Damage's vocals are fuckin' pissed as hell. The songs are mostly the same fast pace that we've come to expect from first-wave US hardcore, but has moments that almost bring the needle to SIEGE territory and others that slow to more calculated and menacing clip. Pure and simple, NO THANKS is truly essential classic hardcore from the golden age. (JU)
(Lengua Armada, 1302 Hayes St, San Francisco, CA 94117)

PALE MOON GANG – CD

Oh my fucking god, this shit has changed my life!!!



Rock 'n' Noise Grind 'n' Roll

northern LiBErties

Just kidding, it sucks. (JP)
(Fast Loose, PO Box 1522, New York, NY 10028)

PERTH EXPRESS – CD

Holy shit! If you ever thought maybe the dark melodic crust of TRAGEDY, BORN DEAD ICONS, and FROM ASHES RISE would go well with German metal core (MORSER, SYSTRAL) then your dreams have come true! PERTH EXPRESS is indeed train-like, rolling through your living room! These guys sing in German too, which I gotta say again is the perfect-sounding language for HC in general. There are moments of all-out metal and some dark sort of plodding parts, but it is all arranged incredibly well. Amazing. (NM)
(TDB, www.tdbrecords.com)

POTENTIAL JOHNS – "I'd Like To See/Please Believe"

Possibly the most underrated band on the continent. If you haven't picked up the split with CHINESE TELEPHONES, get on it! This disc is two blasts of punk perfection and my only complaint is that it's over too quickly! For comparisons, you have to look at the MARKED MEN's more poppy side (being that Jeff from the MARKED MEN is vocalist and songwriter in this band), SCARED OF CHAKA, CHOP SAKIS, etc.—fuzzed out vocals, catchy hooks, and all-over genius songwriting. Top-ten material, top-ten band. Magic. (TB)
(Art of the Underground, www.artoftheunderground.com)

PRETTY BOY THORSON AND THE FALLNG ANGELS – "Take It Easy" CD

I'm not really all that into country-music-influenced punk, but for some reason I really like PRETTY BOY THORSON AND THE FALLING ANGELS. If you took all the annoying things out of country punk, you'd be left with this band, and this record is easily their best to date. The easiest comparison I can make is THIS BIKE IS A PIPE BOMB, but these guys rock a bit harder and are way more depressing. They could fit into that Plan-It-X scene as far as the music goes, but the emotion and feel behind it is totally different—very bittersweet and sad. It's the kind of music that's the perfect soundtrack to drinking by yourself after your girlfriend just broke up with you. We can all think of at least a few bands who try to do that, but PRETTY BOY THORSON AND THE FALLING ANGELS are one of the only ones I know who can do it without sounding contrived and corny. Great records, great band, and awesome live. Fuck yeah! (FS)
(ADD, www.myspace.com/addrecords)

THE PYONGYANG METRO – "Tower of White Tigers" CD

With a name like that, I was expecting some super-group/side-project type thing, but I guess they're a real band from Minneapolis. As you might expect, the music sounds a lot like OFF WITH THEIR HEADS, RIVETHEAD, GRABASS CHARLSTONS, and DILLINGER FOUR. The songs are well played and I have the feeling that this might be a grower. I suppose this sound is the new pop punk, since it seems there are a million bands like this nowadays. These guys play it well and have a nice unique image in their graphics and lyrics. Should you check it out? Sure, why not? (AD)
(Arsenic, PO Box 8995, Minneapolis, MN 55408)

THE RATS – "The EP" EP

Another fucking dandy. And from another band that seems like it might be composed of New York hipsters. Still, I've said it before and I may say it again: if they continue to put out records as good as this one, I don't give a shit if they're hipsters. I won't even hold it against them that they're from New York. This one brings a sense of urgency that you just don't find all that often. Some tracks are faster-paced, others slower. They're all rockers. One even sounds like it could be a VELVET UNDERGROUND track. Still, trust me when I say that it, too, is a rocker. This one's limited to 500. Look for it and anything else you see by these guys. (KK)
(Puta, no address)

THE REAL DANGER – CD

This is the debut full-length from Holland's REAL DANGER, which apparently features the members of UPPERCUT, who (I believe) played youth crew hardcore. The wind has gone out of those sails and the REAL DANGER has abandoned such influences in favor of sounding like the DESCENDENTS or ALL. The singer boasts that uncanny ability that the Dutch (and the Scandinavians) seem to have to sound more American than Ronald Reagan eating mom's apple pie on a stars-and-stripes tablecloth while wearing cowboy boots and a Stetson. Song after song goes by on this CD, and while they sound impeccably melodic and upbeat, the guitars are warm yet punchy, and the singer can carry a tune, it's all a bit sterile. Nothing here comes close to the catchiness that was the trademark of, say, the DESCENDENTS, unfortunately. (AM)
(Shield, Blazoenstraat 32, 5021 DM Tilburg, NETHERLANDS, www.theshieldhardcore.com)

RULE 22 / SHE LIKES TODD – split CD

RULE 22 is ska-ish punk and melodic hardcore. Nothing special compared to the masses. SHE LIKES TODD has a FACE TO FACE-meets-GAMEFACE melodic thing going on. I'm cool with the sound but nothing here makes these guys grab my attention. (RL)
(no address)

LOS SALVADORES – "Attack of the Clones" CD

A really interesting release featuring piano, banjo, and mandolin, as well as the usual rock standards of guitar, bass, and drums. Dubbed "folk punk," LOS SALVADOR hails from Kent, England and have post-punk, ska, emo and even hardcore elements mixed in with their folk-like waltzes. A difficult band to describe; you should probably check out their website at www.lossalvadores.co.uk to hear for yourself. I must admit I liked this CD more the second time around 'cause LOS SALVADORES may be a band that requires a few listens to truly appreciate. (RK)
(Corndog, www.corndogrecords.com)

SANITIZED – "Sickness and Hellth: The Secular Chansons of Sanitized" CD

Philly-based SANITIZED is meant for noise-rock, party-going, warehouse-space lovers. *Sickness and Hellth* offers heavy, chaotic, instrument-laden noise that's a bit more challenging than what most are probably used to reading about in these pages. This four-piece includes a singer who utilizes turntables to add to the repetitive din (I have friends who think people deserve to die for such things), and a drummer who just got a new liver (get well soon, man). Pretty much the bare bones is that this band has a crazy, heavy, noodle-y, no wave, totally disconcerting presence, but it's hard to get past the sometimes white-boy funk bass lines and absolutely, positively never-resolved song structures. (AL)
(Badmaster, www.badmaster.com)

SCARPOINT – "The Silence We Deserve" CD

I'm not really sure how to describe this record, except that when I listened to it I had

a vision of a 15-year old kid rocking out with Guitar Hero at his mom's house. It's up there with the bands you see on MTV2/*Headbanger's Ball* such as SHADOWS FALL or LAMB OF GOD. This record is full of chest-pounding bass and drums and brutal, screaming vocals. The layout is dark—I mean, they might as well have just had a black cover—and has the bands members in all serious poses; would you expect anything else? (PL)
(Blind Prophecy, www.blindprophecyrecords.com)

THE SHANKS – "Big Feelin'" EP

This is fun punk, not to be confused with funny punk—which means slap-bass or country songs. These guys are no FREDDY AND THE FUCKING DREAMERS, but they probably crack each other up at practice and entertain the hell out of their friends. Dying duck guitar "solos" and vocals that sound like 15 people singing at once leaves you, the listener, wishing you could be part of the party (did I *really* just write that???). Song two, "Dead Flowers," sounds like it took less time to write and record than the weed run that fueled it, making its catchiness that much more impressive. If you heard and liked the *NARC* EP put out by their labelmates SPREAD EAGLES as much as I did, you'll want to get this. (JP)
(Boom Chick, www.boomchickrecords.com)

SIN NOMBRE – EP

I have never heard of this band, and besides having awesome lyrics and a total DIY silk-screened cover, there isn't much to be gathered from this EP! These guys play raw, lo-fi rampaging punk/hardcore that sounds garage-y, but not in a '60s way—it just has that vibe to it. The lyrics are in Portuguese with translations and deal with many different issues. Brings to mind some early Brazilian and Spanish bands' sounds for sure, but with a bit more of a classic, punk fuggin' rock vibe. Awesome! (NM)
(sintemores@yahoo.com)

SKITKIDS – "Besöket Vid Krubban" CD

If you've been following SKITKIDS' past releases at all, then you know that these guys have managed to create a flawless style of hardcore punk. Each release has improved on the last, and this disc is a continuation of that trend. Every time I listen to *Besöket Vid Krubban* I am left dumbfounded at its genius. It's as if SKITKIDS has discovered the blueprint for crafting songs that are so good that they make all my hairs stand on end. All of the qualifiers for excellence have been covered on this album—the production is thunderous, while the songs are aggressive, rockin', raw, *and* fun. It sounds like they are having the party of a lifetime playing their music, but it's also sufficiently pissed off. The guitarist is rippin' it up non-stop, the *trummor* sounds like he is physically abusing his kit, and the vocals shout along frenziedly; sometimes there's two voices battlin' it out. That bass player—he's no hack either. Just a warning, the second song on this will inspire in-house slamming and couch-diving. Really, when it comes down to it, SKITKIDS is my favorite current hardcore band and this is the best new release I've heard all year. That's my two cents on this matter. (CI)
(Not Enough, c/o O Petersson, Sofiagatan 13, 214 45 Malmö, SWEDEN, www.notenough.hardcorepunk.se)

SKITSYSTEM – "Allt E Skit" CD

This CD collects all of the records by this Swedish powerhouse that I sold off way too early, before I could fully appreciate them. Included are the *Profithysteri* 7" from 1995, the *Ondskans Ansikte* 10" from 1996, and the *Levande Lik* 7" from 1998. Fuck, is this good. There is nothing fancy about this music and it's best that way—the "perfect storm" of raw and heavy D-beat hardcore at its most primal, angry, and fierce. The simple riffs coupled with the pounding drumming and Tompa's paint-peeling vocals were perfection. I haven't been as impressed with the current lineup of SKITSYTEM but as soon as I'm done this review I'm gonna pull out that newest LP of theirs. If you don't have the OGs, I recommend seeking out this collection at all costs. (JU)
(Barbarian, 254 West Gilman, Madison, WI 53703, www.earwaxwisconsin.com)

SKULLCRUSHER – "Darkness Falls" CD

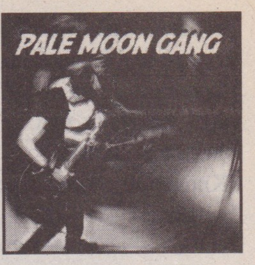
Awesome-looking package—creepy, apocalyptic artwork with foil-stamped band logo. But when I first gave it a spin, the first track was a *major* turn-off—sounded like AMEBIX's "Coming Home"…sorry, hated it—but they it kicked into the familiar D-beat territory in no time flat, which I'm such a sucker for. The more I listened to it, the more it grew on me. Not a necessity, but worth a few listens. (JH)
(Black Seeds, 32, Clarendon Hall, Aungier Street, Dublin 2, UNITED KINGDOM, www.myspace.com/blackseedsrecords)

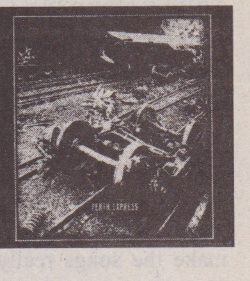
SLOWA WE KRWI – "Przebudzenie" CD

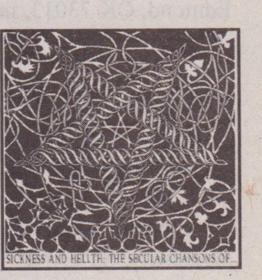
Nine tracks of somewhat metallic modern hardcore. The songs seem to employ a lot of minor chords, which makes them dark and a little emo-sounding. The vocals on this might take a bit of time to get used to—it seriously sounds like Alvin and the Chipmunks singing in Polish. If it wasn't a CD, I'd be checking to make sure I was playing it at the right speed. (AM)
(Trujaca Fala, PO Box 13, 81 806 Sopot 6, POLAND, www.trujacafala.com)

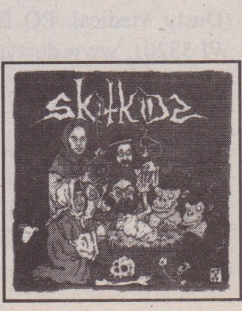
STAGE BOTTLES – "Mr. Punch" CD

The latest release from Germany's STAGE BOTTLES continues in their long running anti-fascist, pro working class vein. Strong production highlights anthemic, Oi!-influenced tunes. Their inclusion of saxophone works surprisingly well, at times similar to X-RAY SPEX's use of the instrument on the faster numbers and maybe MEN AT WORK (yikes!) on the slow-









er tunes. The lyric book is printed in both English and Spanish and as their slogan reads: "Sometimes antisocial but always antifascist". Amen to that. A diverse album worth checking out. (RK)
(Knock Out, www.knock-out.de, www.stagebottles.de)

STEEPLES / TRIFLE TOWER – split EP
Since I looked at it first, we'll start with the TRIFLE TOWER side… This is pretty much your standard "screamo" fare. Guitars noodle along and are unfortunately quite buried in the mix. The bass on the other hand seems to connect all the dots and elevate everything to a different level. The use of different octaves and the general dynamic of what the bass player is doing really add a nice touch and make the songs really click with my brain. Plus the low end on this mix is huge! (Or maybe it's my stereo?) On the flipside STEEPLES give one track that utilizes the blueprint CONVERGE has laid out with their doomier, dischordant slow jams. (Minus the level of complexity that those aforementioned Bostonians employ.) Much like the other side, STEEPLES are good at what they do, though I enjoyed the TRIFLE TOWER side a bit more. (JU)
(These Family Jams, 701 Harding Ct, Edmond, OK 73013, myspace.com/thesefamilyjams)

STRANGE BOYS – "Nothing" EP
Garage-y folk (or folky garage) seems to be an emerging trend, but the floodgates of mediocrity have fortunately yet to open (to my knowledge: mayhaps I'm living in a fool's paradise?). STRANGE BOYS sticks appealingly (well, to me) snotty/whiney vocals over the barely-overdriven guitar strumming and 3 AM subdued rhythm section (with occasional organ and feedback thrown in), in contrast to the ethereal vocalizings of GREG ASHLEY or growling menace of DUTCHESS AND THE DUKE (see, I told you it was an emerging trend). You want a reference point you already know? Think *Let It Bloom* BLACK LIPS at their more subdued with the production of their first 7". (DD)
(Dusty Medical, PO Box 1981, Milwaukee, WI 53201, www.dustymedical.com)

SUBRAMANIUM / US CHRISTMAS – split EP
Two very different bands from North Carolina. SUBRAMANIUM walks the line between old school black metal, thrash, and death metal. Their track is fairly lo-fi (it's a live recording) and sounds more like a demo. There are some nice headbanging moments but the track isn't doing it for me. I'd like to hear more tracks from this band. US CHRISTMAS is basically an indie rock band with almost screamed vocals and lots of useless synth and theremin playing. Hollow artiness? (MH)
(No info on the record, Google search it yourself)

SUBTERRANEAN KIDS – "Early Stuff" CD
This band were one of the first Spanish bands to take the speed and aggression of US bands like MINOR THREAT, OFFENDERS, CIRCLE JERKS, MDC, etc. and sing in their native tongue. This CD compiles their early EPs and a bunch of demo tracks (43 in all), and it's pretty stirring stuff. The EPs are definitely the best, although their first demo from 1985 is pretty ripping stuff for the time. This band was an important part in the history of European hardcore alongside bands like HERESY, LARM, RIPCORD, etc. For fans of that era of hardcore this is mandatory listening. (TB)
(Bcore, www.bcoredisc.com)

THE TEST PATTERNS – "Fall in Place" EP
A sticky sweet combination of melodic American punk, a la the MARKED MEN, and high pitched Japanese power pop. This is explained by the fact that the members hail from Tokyo and Pittsburgh. The songs are full of energy, melody, and a good dose of rock 'n' roll. Pretty much exactly what I would expect after their last, equally satisfying EP. The song in Japanese, "Flower of Mind" is so cute and catchy, I think I'm gonna puke! Shit Sandwich does it again. (PC)
(Shit Sandwich, 1400 S. Elmwood, Berwyn, IL 60402, www.shitsandwich.com)

THIS RUNS ON BLOOD –LP
Weird and mysterious, noisy and dark. Little to no info on this band from Flagstaff, AZ. Cool packaging though, with a hand-screened cover housing a clear vinyl 12" with accompanying compact disc so you can place it on your favorite MP3 player of choice and listen to it while ignoring the other passengers on your local public transportation. IN/HUMANITY and other screamo bands of that genre come to mind. This is apparently limited to 300 copies. Go bust their balls and find out what's the 411 about them at… (JH)
(myspace.com/thisrunsonblood)

THOMAS FUNCTION – "Relentless Machines/Blasphemers Union"
This band's talent is creating a simple, catchy groove and running with it. Other reviewers have mentioned a LOU REED-like quality to the THOMAS FUNCTION'S sound; to me it feels more like an acoustic TALKING HEADS. Nothing I've heard from them compares to their hit "The Insignifants" a couple singles back, but this ranks up there with their better material. One of today's more interesting and memorable bands. (PC)
(Dusty Medical, PO Box 1981, Milwaukee, WI 53201)

THURNEMAN – "Portföli" EP
Rollicking '80s hardcore with sharp, chiming guitars. This actually reminds me a lot of COWBOY KILLERS, which can't be a bad thing. Catchy songwriting and great vocals. Even the songs I can't understand are sticking in my head (the lyrics come with translations for non-Scandos, fortunately). The lyrics to "1985" are translated as, "If you really want something it's possible, no matter how difficult and impossible it seems." I'm not sure if this means that listening to THURNEMAN makes it possible to travel back in time to the mid-1980s, but it could do! Best thing I've heard so far this month (although it *has* been a slow month...). (AM)
(Anders Nilsson, Bjornsonsgatan 119, 16843 Bromma, SWEDEN, thurnemanpunk@hotmail.com)

TOKYO NITES – "Mona Et' Moi' / Hangin Around"
Man, this is rock 'n' roll. It must be a rock 'n' roll month. That's cool with me. This one is a mid-tempo rocker with very cool female vocals. Very steady. The back photo makes me think these cats might be some super-hip New York types. If they continue to put out discs like this one, I won't hold it against them. Fuck it. The promo sheet tells me that they were from Austin, which is practically as hip as New York these days. They *were* from Austin. They *are* no longer. That sucks. Limited to 100 copies, which means that as you read this, it's probably gone. Still, trust me when I say it's worth looking for. (KK)
(Super Secret, PO Box 1585, Austin, TX, 78767)

THE TOUCH-ME-NOTS – "Chris Owen Said It, We Believe It, That Settles It" LP
This is the debut LP from this two-piece band from Oakland, CA. Lo-fi garage rock with country tinges. These songs sound a lot

more mellow and prettier than their other stuff I have heard. (CK)
(Roach and Squirrel, PO Box 273, Oakland, CA 94602, the_touch_me_nots@hotmail.com)

TOXIC DEATH KOMMANO MILITIA – EP

Sleeved up in a black and white jacket featuring penned drawings of gasmasks and machine guns, South Africa's TOXIC DEATH KOMMANDO MILITIA predictably play scratchy raw hardcore with vocals screeching anarcho lyrics with an over the top Japanese flair (as per the band name). Musically, there's a heavy UK82 influence and a 1-2-1-2 delivery with pointed (and sometimes sore thumbed in the mix) bass lines. Combined with the lower-fi recording and harsh vocals it becomes reminiscent of early '90s East Coast anarcho punk and bands like The PIST, AUS ROTTEN, MANKIND?, etc., or even the current straight-up delivery of something like THE RESTARTS. Lyrics are stream of consciousness musings on unemployment, being punk, etc. Solid. (KS)
(Mangelslakt, c/o Nick Daniels, PO Box 18884, Oakland, CA 94619, nick@mangelslakt.org)

ULTIMO RAUSEA – "Melhen" EP

Japanese hardcore tunes with plenty of noisiness to keep me interested. The kick off track was a bit boring but flips into full force hardcore. There is an instrumental on side B that goes nowhere, but the rest of the record is fast paced hardcore and they sound like they are having fun doing what they do especially on their closing track, which is the best one in my opinion. (MS)
(Arschkarte c/o Jens Ferbitz Ueckermunder Str. 11, 10439 Berlin, GERMANY)

UNDERGROUND RAILROAD TO CANDYLAND – Bird Roughs LP

If you're like me you love the crap out of TOYS THAT KILL, and you can't wait for their next album to come out. Look no further! UNDERGROUND RAILROAD TO CANDYLAND is the new project that Todd Recess (TOYS THAT KILL, FYP, Recess Records) is fronting. It's a lot like his older stuff from other bands but totally original and different at the same time. It's more stripped down, lo-fi, and rawer then the aforementioned bands. Way less distortion and even a bit surf rock at times, but still with that unmistakable sing-along-to-it-the-first-time-you-here-it songs. Super poppy, fun, catchy music that will be stuck in your head for weeks. A lot of the songs that appear on this album were also on the four-way split LP that Small Pool records put out, but they're re-recorded and a lot different. I'm still not sure which is better. It should be also mentioned that they have some fucking epic live shows. One of my favorite new bands. (FS)
(Recess, www.recessrecords.com)

UNKIND – "Hangen Syliin" LP

The third and best LP from this Finnish band, which combines a more muted and moody take on DISFEAR-style rocked out guitar riffs, savagely shouted vocals a la VICTIMS, and then the dark and epic scope of NEUROSIS (and their slower, low end lumbering), TRAGEDY (mood carrying guitar riffs and solos), ARTIMUS PYLE (bursting from all of that into wicked thrash), and their ilk. The recording is crazy, serious, and megalithic, allowing the weight of the riffs to be literally oppressive and powerful then just clearing enough space for the band to blast fast, thrashier parts. Top notch musicianship, the mood of the whole affair is as somber as it can get, though this metal-influenced crust style seems at times almost completely dismissed stateside. If you like any of the five bands I just mentioned, buy this immediately. Awesome! (KS)
(Combat Rock Industry, PO Box 65, Riihimaki, FINLAND, www.combatrockindustry.net)

UNNATURAL HELPERS – "Earwax" EP

Seattle bands have mastered the art of never playing their shit straight, a trap we Bay people tend to fall into. You can never really categorize a Seattle band. This UNNATURAL HELPERS 45 follows that no-mold mold: it's garage-y, with its strained, pained singing about frustration and mediocrity, boom bap bap boom boom drumming, but its FALL-like, two-chord redundancy and talk-singing makes it unique. Sounds like it's comprised of a few different sessions, which adds to its unpredictability. Solid, man, solid. (JP)
(Dirty Knobby, PO Box 17902, Seattle, WA 98127)

THE URGES – "Psych-Ward" CD

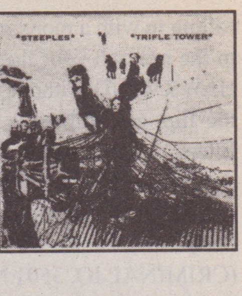
Straight up Cuban heels, velvet ruffles hip hugging sixties throw back garage. Driving the hip shaking with an authentic organ groove, wailing fuzzed-out guitar and a drummer fed on a healthy diet of amphetamines. Not a whiff or hint of originality, which suits these mop tops just fine. The number one priority of being able fill the dance floor the all important factor. It works for me. (SD)
(Off The Hip.www.offthehip.com.au)

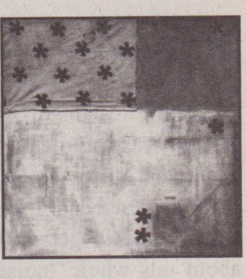
VANCOUGAR – "Naughty" EP

This is total power pop with hints of hair metal and girl group sounds. The second side is better than the first side, which has a chorus that made me cringe because it oozed bar rock. The lyrics are also pretty embarrassing, for example "I'm a really good girl with a really bad body." I keep thinking that it's good, and then the next part of the song is horrid and I get a little bummed out. I almost like it, but I can't help imagining the crowds at their shows being those weekend warrior types who are at the wild and crazy rock show on a Friday night. (MM)
(Ugly Pop, no address)

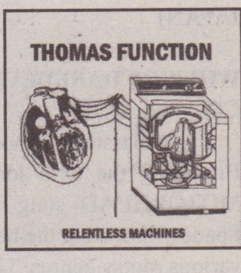
VEE DEE – "Glimpses Of Another World" EP

Three psyched out ravers given that familiar dirty Criminal IQ lo-fi production. Side one comes steam

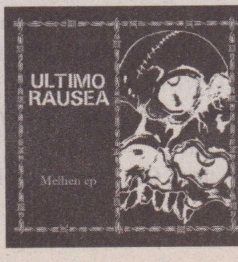




TEST PATTERNS
TEST PATTERNS



TOXIC DEATH
KOMMANDO MILITIA



rolling in with a monstrous riff that harks back to the more in your face moments of CAN or HAWKWIND without the drugs. The two on the flip, are without a doubt the dance floor fillers, sounding like early LOVE put threw the garage blender, like a bigger and scarier BLACK LIPS or mod gone bad. I can dig it. (SD)

(CRIMINAL IQ, 3501 N. Southport, Chicago, IL 60657, www.criminaliq.com)

THE WANKYS – "The Very Best of Hero" CD

Trebly, distorted-as-fuck guitars, screamy/raspy blown-out vocals and basic 1-2 beats add up to some fun, crazy noise from this Japanese band. I feel old and out of touch since I had to get on the interweb to learn about this whole "noise punk" scene, which is, like, three or four generations along the DISORDER/CONFUSE lineage of the punk rock family tree. This band is described as a GAI/SWANKYS sort of wannabe band – if you know what that means, then more power to you. As an independent observer, I enjoyed this record a lot. Wacky lyrics, ripping riffage, and a constant pogo-inducing beat throughout. Supposed to be coming out on vinyl on the Noise and Distortion label. (PC)

(Hardcore Kitchen, Karum Bldg. 3F, 2-6-2 Kitangasa Do-Ri Chuo-Ku, Kobe 650-012, JAPAN)

WHISKEY DAREDEVILS – "Old Favorites" CD

Punk classics—although some would say I'm using the term loosely by including a MÖTÖRHEAD song other than "Ace of Spades," but what the hell—reconfigured into various rootsy genres. Though some may sniff at such novelties, I'll dive into the tough question of how good a novelty it is. The more country/honky tonk numbers tend to work the best (a medley of BLACK FLAG's "Six Pack" and HANK THOMPSON's "Six Pack to Go" providing the highlight), but a lot of the arrangements tend too much towards latter day bar band boogie (such as their version of THE DEAD KENNEDYS' "Let's Lynch the Landlord") for my taste. The imitation of ROBERT PLANT's "Immigrant Song" caterwauling over "Pay to Cum" might provide some folks with some yuks. WHISKEY DAREDEVILS includes 3/4 of the COWSLINGERS, for those of you who remember those heady days of Cowpunk. (DD)

(Knock Out, www.knock-out.de)

ZANN – "Three Years In The Desert" CD

Lumbering, prog-y, metallic hardcore from Germany that is reminiscent of mid-to-late-'90s, UNION OF URANUS inspired, metallic nü-hardcore and German bands like ACME, AMBUSH, or MINE. Sweeping metallic dirge caked in howling screeched vocals, but then mixed with downbeat floorpunch moments, rock riffs, angular tech precision drumming, and throttling hardcore parts. While exploring this experimental and abrasive tangent of straight edge hardcore, somehow it all seems to me *incredibly* dated in style—like the forward-thinking hardcore sound of ten years ago—but people into CATHARSIS, or Edison recordings, will find this honest (and nicely packaged) effort a return to a familiar style, though done really well. Lyrics are in German and mix politics with (almost too much) musing on the failings of the punk/hardcore scene. (KS)

(Vendetta, Gleimstrasse 17, 10437 Berlin, GERMANY, www.vendettarecords.de)

ZATOPEKS – "Damn Fool Music" CD

Great stuff from this UK band. This is their second full length I believe. These guys have that late-'80s UK melodic punk sound mixed with Brit indie pop. Sort of a mix of SENSELESS THINGS, MEGA CITY 4, and the TELEVISION PERSONALITIES. ZATOPEKS does a good pop song and this disc is full of them. A varied disc that fits together well. One of the year's best! (RL)

(Whoa Oh, www.zatopeks.com)

ZOUNDS – "The Curse of Zounds Discography" CD

Thank thee oh gods of CD reviews assignment (...or just thank you, Floyd!). I had been looking for the existing Broken Rekids ZOUNDS collection (someone borrowed my LP about fifteen years ago when I lived back home in the UK—I now live in the States, he in Australia...I don't think I'm getting it back) in the stores when lo and behold up pops this new super-duper re-mastered edition. The disc includes the Crass Records EP, the three Rough Trade singles, the *Curse of Zounds* LP, and some newer stuff. I know they played recently in London at the *An Evening with Steve Ignorant* thing in Shepherd's Bush, so I know they're still around. Anyway...in case you didn't know, ZOUNDS was one of the bands among the phenomenon that was anarcho-punk back in the UK in the early '80s. Along with CRASS, CONFLICT, POISON GIRLS, RUDIMENTARY PENI, SUBHUMANS, FLUX OF PINK INDIANS, THE MOB, and a host of others, they created a punk movement that put politics and lifestyle idealism at the forefront alongside the music. The band that they were most similar to was THE MOB, though where THE MOB were pessimistic and dark, ZOUNDS were upbeat, melodic and, if not hopeful—defiantly less doom and gloom. Where THE MOB could have appealed to the early goths, ZOUNDS could have done the same with the mods. Their music was a blend of the typical anarcho punk sound and non-pretentious post punk with an aggressive edge that ZOUNDS mixed up with pop melody and earnest vocals, which gave their songs a real warmth. I always thought they had almost a "street" feel to them; songs about stealing cars, squatting, factory floors, and smashed phone boxes painted a vivid picture of youth in Thatcher's grey Britain. I have always loved this band, they were unique in their delivery; sound, lyrics, and artwork. I must admit that these songs are walks down memory lane for me. If you've never gave them a proper listen then do yourself a favor, if you already know all about them it's a good chance to do some revisiting, they've never sounded better (thanks to the re-mastering by ZOUND Steve Lake.) You really can do no better than this. (AD)

(Active, www.activedistribution.org)

V/A – "A Fist Full Of Rock N Roll" CD

A double CD with a least a million bands from 650 different countries all pushing that '70s glam, New-York-I'm-on-fucking-heroin, '80s sleaze, trailer park chic, girls with devil horns and martini glasses with dice…oh fuck it's still 1997 we all sound the same nonsense. Featuring some of those ground breaking classic acts such as THE MAKERS, SONIC BOOM BOYS, TEXAS MOTHERFUCKERS, CRANK COUNTY DAREDEVILS, and a slough of other taste challenged, "Please I've Had Enough" bands. I guess this just ain't for me. I feel violated listening to this; I'm off to have a very long and hot shower. (SD)

(Steel Cage, PO Box 29247, Philadelphia, PA 19125, www.steelcagerecords.com)

V/A – "Demolition 1: Killed By Hardcore 1980-1983" LP

Euro bootleg of three early USHC demos. The ABUSED 1983 recording predated their *Loud and Clear* EP (probably by just a few months) and features about half the same songs; it was booted on a 7" in the early '90s before being "officially" released by Lost and Found (with superior sound quality) on a 12"

picture disc and CD. HONOR ROLE's tracks come from their split tape with GRAVEN IMAGE. This recording was officially released as well (also with better sound quality) last year on No Way Records. Finally, SOA's 1980 demo has rougher versions of tracks from their EP and their UK SUBS cover that was on *Flex Your Head* (and was previously booted on vinyl in the early '90s). While tunes are pretty ripping and this definitely isn't the worst boot I've ever seen, I still feel like it's kind of a rip-off—I mean, anyone these days can download some formerly-rare demo recordings, press 'em onto vinyl, copy some shit off the web (at least this dude gives credit to where he cut and pasted from), and have the product on sale for nearly $20 at a store or distro. The cover says something to the effect of "by fans, for fans"…bullshit. The real fan would've gone the extra step and gotten permission from the actual bands. It's clearly possible, in the case of HONOR ROLE, and the ABUSED have a friggin' MySpace page fer chrissakes! The verdict: lame. (CS)
(bootleg)

V/A – "Demolition 2: Killed By Hardcore 1981-1983" LP

Another bitchin' early-'80s hardcore compilation that could possibly be a bootleg. All the bands on here are from the Midwest area, and all the songs are taken from cassette recordings. I believe I reviewed these same ZERO DEFEX songs from an EP a few months back. Regardless, this Northern Ohio band gets better and better each time I hear them. You should already know that the best thing DIE KREUZEN put out was their first LP, but their early recordings still fucking tear it up. The last band to round out this compilation is MECHT MENSCH, which some people might say were just another hardcore band, to which I respond with a paraphrase from the *Q-man*, "But they ripped dude!" (CC)
(bootleg)

V/A – "Glory Days" EP

A four-song 7" comp of bands from Holland. TENEMENT KIDS kick off the whole thing with a song that falls somewhere between FUEL (SF) and (INTERNATIONAL) NOISE CONSPIRACY. THE REAL DANGER's contribution sounds a lot like DAG NASTY, and is a standout on this EP even though I didn't like their full-length all that much. Maybe they're best in small doses. UNION TOWN is dark and melodic, with interesting guitar parts and rough, desperate vocals, and BRAT PACK round out the record with a short, sharp blast of positive hardcore. I'd vote UNION TOWN the winner of the group, but on the whole it's a decent, diverse comp showcasing a little of what the Netherlands currently has to offer. Not bad at all. (AM)
(Angry Youth, Hertogstraat 17B, 6828ER Arnhem, NETHERLANDS, www.angryyouth.nl)

V/A – "Made In Switzerland" LP

This comp is comprised of five Swiss punk bands from 1981 to 1983. NDT throws down four, followed by CRASH COURSE matching the hand, VORWARTS coming up with two tunes, BELLEVUE doing the same again, and finally DEBLIS with a cheeky three. N.D.T has that sound we all associate with that time and place, managing to throw some brass in just to enhance the mix, definitely for fans of NO HOPE FOR THE KIDS. CRASH COURSE has a forgettable UK82 vibe. VORWARTS goes for that NORTHERN IRISH power pop vibe but without the killer hooks. BELLEVUE gives it a bit more boot on that UK82 sound, even adding a bit of that post-punk WARSAW feel. DEBILS takes a more melodic route taking in some of THE FAST CARS and THE REZILLOS en route. I'll give it a collective C-. (SD)
(Loud Proud Punk, Jorg Spengler, Junkernstr.7, 37412 Herzberg, SWITZERLAND)

V/A – "No Bullshit Vol. 3" EP

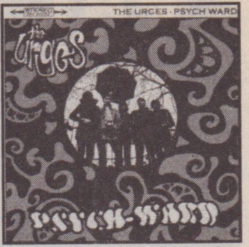
How lucky am I to get to review this? The first two volumes of this comp series are among the best hardcore compilations in recent times and this one is perhaps the best so far! Well, maybe I shouldn't say that since they're *all* top-shelf. No Way is one of the best hardcore labels out there, and they do it right by putting out compilations on seven inch instead of on LP where you chance getting too many pedestrian bands and not enough good ones. Once again, this *No Bullshit* features six of the top hardcore bands in the country right now, including the never-sellout gods of angry hardcore OUT COLD. The other groups on here are the fucking amazing LIFE TRAP, the manic SOCIALCIDE, the unique DOUBLE NEGATIVE, the must-be-worshipped ACID REFLUX, and head-shattering CHRONIC SEIZURE. You should definitely grab this. (BG)
(No Way, www.nowayrecords.com)

V/A – "Wardog Records Presents: Global Uprising" CD

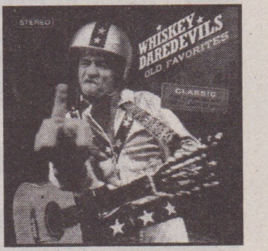
Pretty cool international comp here with several bands predominantly of the oi!/street/chaos punk variety: VINDICTIVES, BLITZKID, SCARRED, ANTI-YOU, INTERNAL CHAOS, AMUSH UK, COMPLETE CONTROL, and many more. This is a cool idea and has bands from everywhere including Indonesia, Iceland, and South Africa! (NM)
(Wardog, 8226 Dartmouth Dr, Warren, MI 48093)

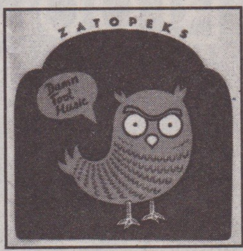
V/A – "WARRIOR Volume 3"

This is some shady Japanese nationalist skinhead garbage. Aside from the rising sun flag on the cover, I caught at least one song about their hatred for North Korea. For every skinhead-approved band from the UK, there is a Japanese doppleganger on this CD that sounds like the BLITZ (CROPPED MEN), THE POGUES (POUR-LA & JAMMEN'S), or COCK SPARRER (NATURAL BORN MASTERS). But alas, there is not one band on here that sounds like SHEER TERROR. Damn. (CC)
(no address)

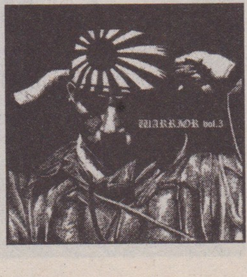


THE VERY BEST OF
HERO
THE WANKYS

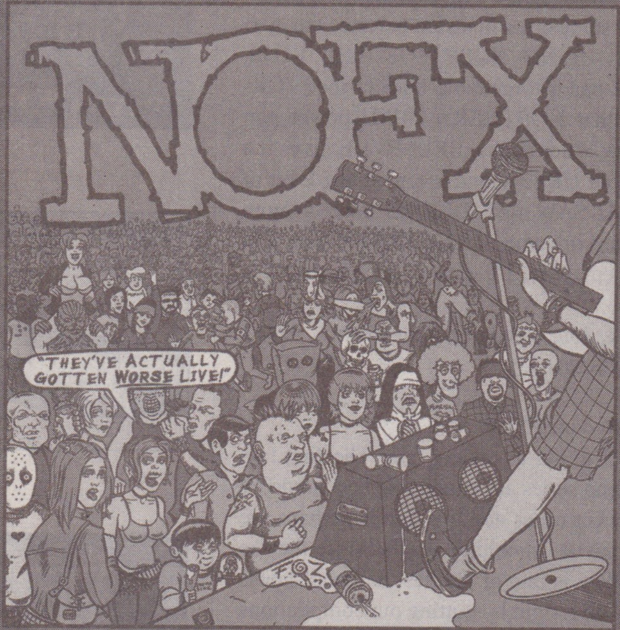




A FISTEUL DE ROCK N ROLL
VOLUME 13



FAT WRECK CHORDS


NOFX
"THEY'VE ACTUALLY GOTTEN WORSE LIVE!"

THE LOVED ONES
BUILD & BURN

ME FIRST AND THE GIMME GIMMES
Have Another BALL!

THE LOVED ONES
"BUILD & BURN"
LP/CD OUT FEB. 5TH, 2008

THE GIMME GIMMES
"HAVE ANOTHER BALL"
LP/CD OUT MARCH 2008

NOFX
"THEY'VE ACTUALLY GOTTEN WORSE LIVE"
LPX2/CD OUT NOW!

ALSO AVAILABLE:
AMERICAN STEEL "DESTROY THEIR FUTURE" LP/CD
THE FLATLINERS "THE GREAT AWAKE" LP/CD

FATWRECK.COM

BLOODSTAIN
RECORDS.COM

PUNK ROCK
HARD CORE
GARAGE SLOP
WEIRD SHIT

out now on Even Worse records :

TROUBLE ABUSE

TROUBLE ABUSE

DEMO EP

out next :

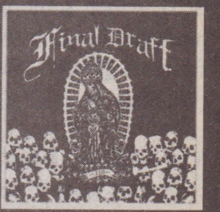
Nightstick Justice 7"
Inmates 7"

EVEN WORSE
records

www.geocities.com/evenworserecords
noel@outlet.nl
Saenredamstraat 44-2,
1072 CH Amsterdam, Holland

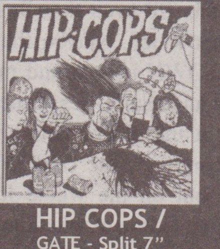
TO LIVE A LIE
GRINDCORE RECORDS

ATHRENODY
CRAZED DEVELOPMENT


Final Draft

ATHRENODY
Crazed Development CD
Early 90s grind w/ Matt Harvey from EXHUMED, this is a must-have.

FINAL DRAFT
Self titled 7"
Mega pissed hardcore violence from Inglewood, has a DESPISE YOU cover.



CONGA FURY SPEED TEAM
WHY

HIP COPS /
GATE - Split 7"
Crusty grind from CT vs. Japanese grind masters, think UNHOLY GRAVE.

CONGA FURY /
SHITSTORM - Split 7"
Japan's noisy C-beat meets Miami blastcore. TLAL exclusive.

Check the webstore for great music
WWW.TOLIVEALIE.COM

NO OPTIONS RECORDS

PO BOX 22285 OAKLAND, CA 94623 USA
nooptionsrecords@gmail.com

LIMB FROM LIMB LP/CD
'death.famine.plague.'

BOMBENALARM
'no mistakes' LP/CD

PELIGRO SOCIAL
'no religion' LP/CD

STOCKHOLM SYNDROME
'one way out' 7"

STORMCROW LP/CD
'enslaved in darkness'

DESOLATION
'demos pt.1' 7"

THE TOTAL END LP
'chasing nightmares'

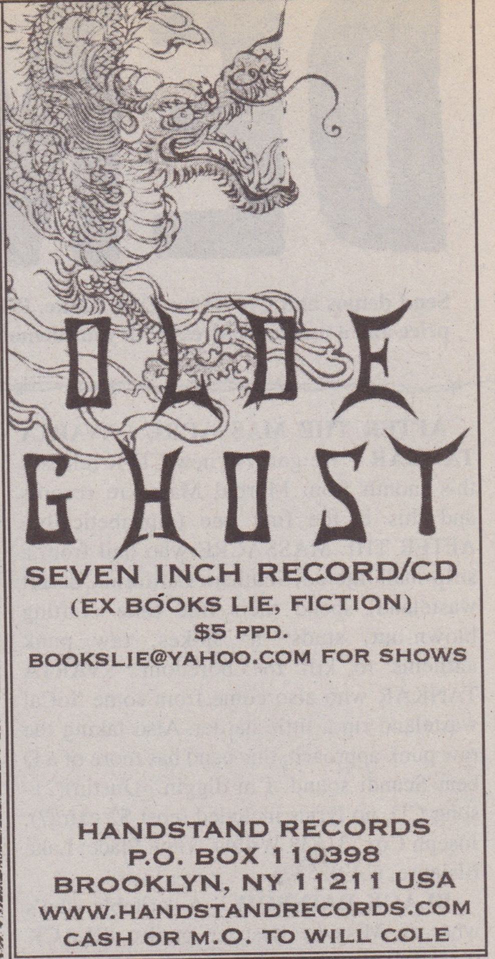
TARRAKIAN
'the swarm' LP

STORMCROW/SANCTUM
'split' LP

Up next: LOS MONJO 'cobardes' 7", STORMCROW/LAUDANUM 'split' LP/CD, SANCTUM- LP, INSTINCT OF SURVIVAL- LP

POSTPAID PRICES: 7" records: $4.50-USA, $6-Can/Mex, $7.50-overseas.
LP: $10-USA, $12.50-Can/Mex, $18.50 overseas. CD:$10-USA/Can/Mex, $12-overseas
Make all checks and money orders payable to: Will Kinser, email us for paypal orders....

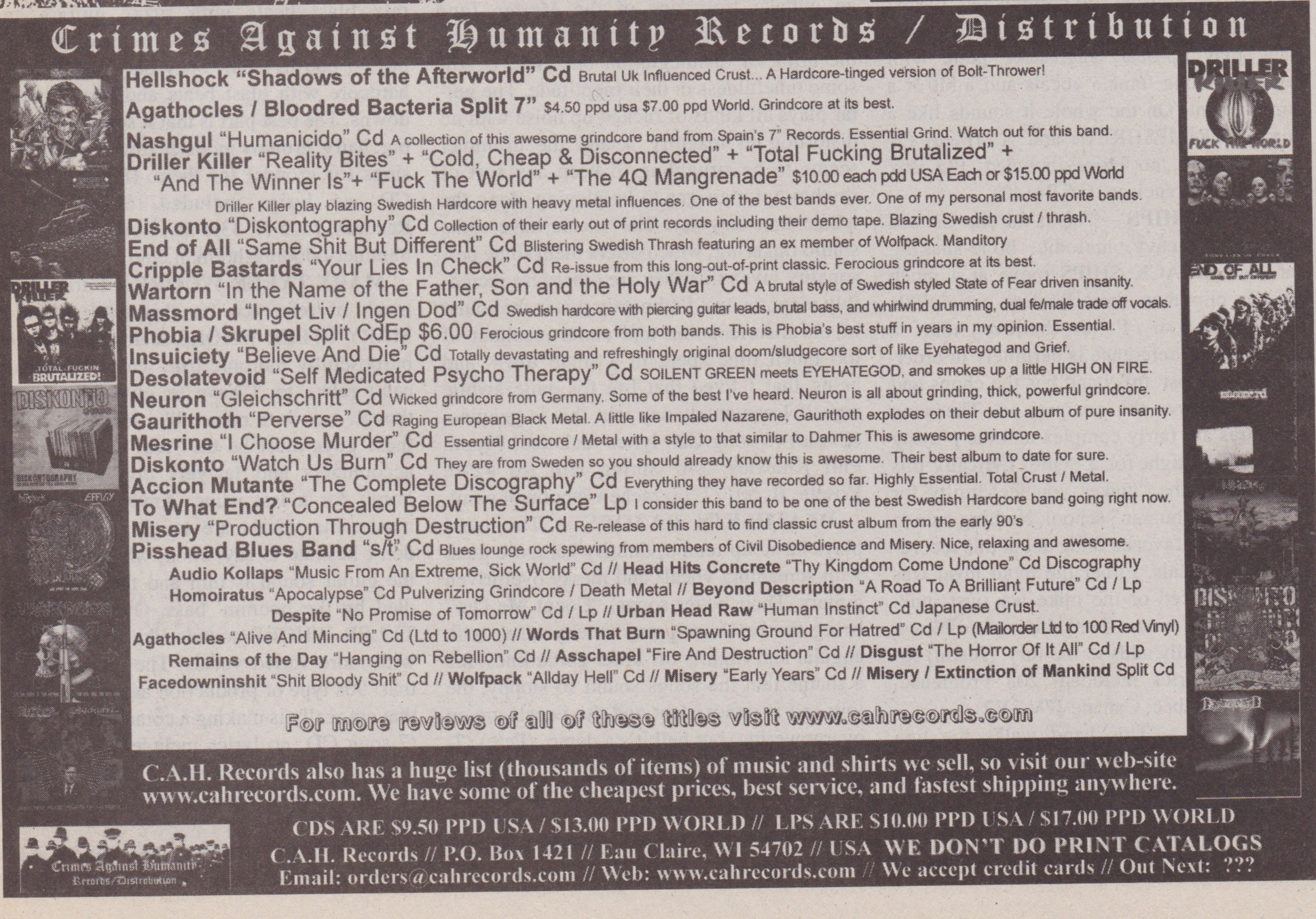
Check out mp3's and tour info at www.myspace.com/nooptionsrecords



OLDE GHOST

SEVEN INCH RECORD/CD
(EX BOOKS LIE, FICTION)
$5 PPD.
BOOKSLIE@YAHOO.COM FOR SHOWS

HANDSTAND RECORDS
P.O. BOX 110398
BROOKLYN, NY 11211 USA
WWW.HANDSTANDRECORDS.COM
CASH OR M.O. TO WILL COLE



Crimes Against Humanity Records / Distribution

Hellshock **"Shadows of the Afterworld" Cd** Brutal Uk Influenced Crust... A Hardcore-tinged version of Bolt-Thrower!

Agathocles / Bloodred Bacteria Split 7" $4.50 ppd usa $7.00 ppd World. Grindcore at its best.

Nashgul "Humanicido" Cd A collection of this awesome grindcore band from Spain's 7" Records. Essential Grind. Watch out for this band.

Driller Killer "Reality Bites" + "Cold, Cheap & Disconnected" + "Total Fucking Brutalized" + "And The Winner Is"+ "Fuck The World" + "The 4Q Mangrenade" $10.00 each pdd USA Each or $15.00 ppd World Driller Killer play blazing Swedish Hardcore with heavy metal influences. One of the best bands ever. One of my personal most favorite bands.

Diskonto "Diskontography" Cd Collection of their early out of print records including their demo tape. Blazing Swedish crust / thrash.

End of All "Same Shit But Different" Cd Blistering Swedish Thrash featuring an ex member of Wolfpack. Manditory

Cripple Bastards "Your Lies In Check" Cd Re-issue from this long-out-of-print classic. Ferocious grindcore at its best.

Wartorn "In the Name of the Father, Son and the Holy War" Cd A brutal style of Swedish styled State of Fear driven insanity.

Massmord "Inget Liv / Ingen Dod" Cd Swedish hardcore with piercing guitar leads, brutal bass, and whirlwind drumming, dual fe/male trade off vocals.

Phobia / Skrupel Split CdEp $6.00 Ferocious grindcore from both bands. This is Phobia's best stuff in years in my opinion. Essential.

Insuiciety "Believe And Die" Cd Totally devastating and refreshingly original doom/sludgecore sort of like Eyehategod and Grief.

Desolatevoid "Self Medicated Psycho Therapy" Cd SOILENT GREEN meets EYEHATEGOD, and smokes up a little HIGH ON FIRE.

Neuron "Gleichschritt" Cd Wicked grindcore from Germany. Some of the best I've heard. Neuron is all about grinding, thick, powerful grindcore.

Gaurithoth "Perverse" Cd Raging European Black Metal. A little like Impaled Nazarene, Gaurithoth explodes on their debut album of pure insanity.

Mesrine "I Choose Murder" Cd Essential grindcore / Metal with a style to that similar to Dahmer This is awesome grindcore.

Diskonto "Watch Us Burn" Cd They are from Sweden so you should already know this is awesome. Their best album to date for sure.

Accion Mutante "The Complete Discography" Cd Everything they have recorded so far. Highly Essential. Total Crust / Metal.

To What End? "Concealed Below The Surface" Lp I consider this band to be one of the best Swedish Hardcore band going right now.

Misery "Production Through Destruction" Cd Re-release of this hard to find classic crust album from the early 90's

Pisshead Blues Band "s/t" Cd Blues lounge rock spewing from members of Civil Disobedience and Misery. Nice, relaxing and awesome.

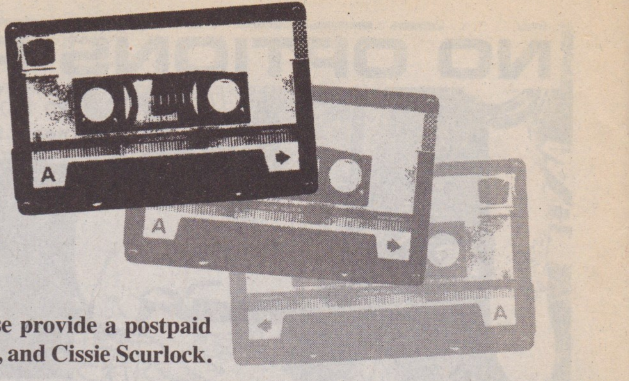
Audio Kollaps "Music From An Extreme, Sick World" Cd // **Head Hits Concrete** "Thy Kingdom Come Undone" Cd Discography
Homoiratus "Apocalypse" Cd Pulverizing Grindcore / Death Metal // **Beyond Description** "A Road To A Brilliant Future" Cd / Lp
Despite "No Promise of Tomorrow" Cd / Lp // **Urban Head Raw** "Human Instinct" Cd Japanese Crust.
Agathocles "Alive And Mincing" Cd (Ltd to 1000) // **Words That Burn** "Spawning Ground For Hatred" Cd / Lp (Mailorder Ltd to 100 Red Vinyl)
Remains of the Day "Hanging on Rebellion" Cd // **Asschapel** "Fire And Destruction" Cd // **Disgust** "The Horror Of It All" Cd / Lp
Facedowninshit "Shit Bloody Shit" Cd // **Wolfpack** "Allday Hell" Cd // **Misery** "Early Years" Cd // **Misery / Extinction of Mankind** Split Cd

For more reviews of all of these titles visit www.cahrecords.com

C.A.H. Records also has a huge list (thousands of items) of music and shirts we sell, so visit our web-site www.cahrecords.com. We have some of the cheapest prices, best service, and fastest shipping anywhere.

CDS ARE $9.50 PPD USA / $13.00 PPD WORLD // LPS ARE $10.00 PPD USA / $17.00 PPD WORLD
C.A.H. Records // P.O. Box 1421 // Eau Claire, WI 54702 // USA WE DON'T DO PRINT CATALOGS
Email: orders@cahrecords.com // Web: www.cahrecords.com // We accept credit cards // Out Next: ???

DEMOS



Send demos and CD-Rs to: Erin Yanke, PO Box 1113, Portland, OR 97207. Please provide a postpaid price and a mailing address with your demo! Reviews by Peter Avery, Justin Briggs, and Cissie Scurlock.

AFTER THE MASSACRE / SVARTA TANKAR – We got five new CD-R releases this month from Morbid Massakre records and this is the first one (alphabetically.) AFTER THE MASSACRE who hail from a strip-mall littered, Southern California, desert wasteland, spend their free time crafting blown-out, studs 'n' spikes, raw punk anthems to kill the boredom. SVARTA TANKAR who also come from some SoCal wasteland rip a little harder. Also taking the raw punk approach, this band has more of a D beat Scandi sound. I'm diggin.' (Justin)(21-song CD, no lyrics included (cost $2 extra?), Joseph Cox, 31638 Willow View Place, Lake Elsinore, CA 92532)

BLACK RAINBOW – A veritable who's who of Mission District punks, BLACK RAINBOW consists of current and former members of too many bands to bother with. They play up-beat, aggressive punk with forcefully sung female vocals and a bit of a pop element. On the whole it sounds like a mix of CRIMPSHRINE and X. (Pete) (7-song cassette, no lyrics included, PO Box 40272, San Francisco, CA 94140)

BLACK SHIPS – This is the shit Canada does best: heavy, melodic, bone-shaking hardcore. BLACK SHIPS move at a much quicker clip than their Poutine eatin' '90s forefathers, so I do believe that a HHIG/TRAG reference is definitely in order, but unlike most, this band has the chops and skill to deserve the comparison. The song structures are fairly complex and the playing is incredibly tight for a demo. Lyrically this comes from the "makes you feel guilty for being a filthy human" school. Nothing cute to be found. My favorite thing about this recording is the vocals. Either the input level was fucking cranked or the mike was just junk. Whatever the reason them shits are so blown out, and it really adds to the fury. (Justin) (6-song CD, lyrics included. 208 Frontenac, Pincourt, Quebec, Canada J7V 3V2)

CABRON – This band walks the line between punk and pop-punk. There are definitely pop elements that remind me of bands like BIG DRILL CAR but for the most part it reminds me of those late-'80s/early-'90s bands from Boston like MOVING TARGETS or BIG DIPPER. It's catchy without being wimpy. It's also a good recording and great packaging. (Pete) (7-song CD, lyrics included, PO Box 3927, San Diego, CA 92103, www.cabronmusic.com)

CHEEKY – It's pop-punk from the Cometbus school of pop-punk and done pretty well. The songs are aggressive, upbeat and catchy as hell with great dual guitar interplay and forcefully sung female vocals. I know that it's 2007 and pop-punk should have been over a good ten years ago but this band is well worth checking out. (Pete) (6-song CD, no lyrics included, 248 McKibbin St. Apt. 45, Brooklyn, NY 11206, cheekyband@gmail.com)

CRACKS – CRACKS plays weirdly structured hardcore that seems like it could be an outtake from one of the *Master Tape* comps. Their whole sound is perpetually on the brink of disintegration but there is still some tunefulness in their ineptitude. The guitar plays all kinds of fucked up noise with no distortion to magnify it and the drummer seems to be struggling to keep any sort of rhythm but manages to be playing along the whole time anyway. The vocals have some studio tinkering, which offers them some personality given that they are otherwise incredibly monotonous. Ultimately this is the sound of the disorientation and ennui resultant of too much time spent in a small town, and being that I lived that life for quite awhile myself I can safely say that this is genuine. (Cissie) (3-song CD, lyrics included, $2ppd. Phil Knowles, 240 Spring Hill Rd #210, Roselle IL 60172, pizzachew@hotmail.com)

DEATHSKIN RAZORS – The band plays basic up-tempo, thrashy hardcore punk with screaming vocals and messy overdriven guitars. Their better songs, "Count Me Out" being the best, are pretty catchy tunes with angular and slightly off-kilter guitar lines. It's a shame that the songs sound so sloppy, the low-end is nonexistent and the vocals are so overpowering, but hell it's a demo. (Pete) (7-song CD, lyrics included. 874 Huntington, Mt. Clemens, MI 48043, pignumber6707@yahoo.com)

EVICTION PARTY / LEPER – EVICTION PARTY plays up-beat pop-punk with a lo-fi feel and a rough edge on the A-side of this split cassette. Their semi-clean guitars, catchy bass lines, and gruff vocals fall somewhere between THE REPLACEMENTS and SHOTWELL. On the other side, LEPER plays raging, crusty hardcore with a grinding metal feel. Great stuff from both bands and though I like all their names, the EP bass player wins with Brad Religion. (Pete) (11-song cassette, lyrics included, $3 ppd or trade. PO Box 31224 Halifax, NS B3K 5Y1, Canada, garfunkle44@hotmail.com)

HUMMINGBIRD OF DEATH / PILE OF MAGGOT INFESTED VISCERA – HOD not only has an amazing name but the band is pretty good. They play thrashy hardcore with a sort of poppy edge. The songs, only one of which makes it past 30 seconds, mix blast beats with fuzzy guitars and screaming vocals. POMIV on the other hand, has no pop in them. They play metal tinged hardcore with blast beats and heavy breakdowns. The best part is that it sounds like that big, hairy, grumpy monster from the Muppets sings (or growls) for them. (Pete) (15-song CD, no lyrics included, $4ppd. Swine Records, 2205 N. 33rd St., Boise, ID 83703, hummer-odoom@hotmail.com)

MARY TYLER WHORE – I don't have much of reference for this type of punk. MARY TYLER WHORE seems to be on the purposefully moronic trip, which I honestly can't relate to. I have to give them credit though 'cos with names like Jeff Von Vomit, these guys must be the "real deal." I mean accountants and lawyers don't have Von Vomit for a last name. Anyway on to the music, the vocals are tough yet sung and don't hesitate to say whoa, whoa, whoa and the guitar sound is thin and therefore muddled by the boomin' bass. Overall, MARY TYLER WHORE sounds like RANCID but with more varied vocals. The recording has that '90s type of production as well…I guess that era really is making a comeback. (Cissie) (7-song CD, no lyrics included, $2ppd. Jeff Von Vomit, 3313 Jahon Ct, Rosamond CA 93560, www.myspace.com/marytylerwhoretheband)

NO SANCUTARY – The band's mid-tempo hardcore songs are reminiscent of

FILTH (that could have something to do with the fact that a number of the guitar lines sound like "The List"). The songs combine basic guitar playing (very fuzzy) intricate bass lines, solid drumming, and throaty screams to make up good solid hardcore tunes. (Pete) (9-song cassette, lyrics included, $4 ppd. 334 N. Preston, Philadelphia, PA 19104)

NOTHING OF MERIT – They play punk rock with a little bit of pop and a little bit of rock 'n' roll. The two originals are mid-tempo tunes with three chord basics and a vocalist with a really bad, raspy voice. The STEEL POLE BATHTUB cover doesn't really sound like the original but I like that. (Pete) (3-song CD, no lyrics included, $2 ppd. 711 William St. #102, Houston, TX 77002)

PASS-A-FIST – This band plays three fast hardcore tunes on their demo. The songs are a bit of a fuzzy mess, there is some really crappy guitar wanking and there are a couple parts where it's hard to tell if everyone is playing the same song. That said, there is a bunch of energy, super fast drumming, a little posi-core feel, and some decent, straightforward hardcore. You choose. (Pete) (3-song CD, lyrics included. 227 Caledonia St., Santa Cruz, CA 95062, fist831@hotmail.com)

RUKKUS! – This rules. Someone's done their GISM homework. This is as close as you're gonna get to the Japanoise-core bands of yore without the band in question being Japanese. RUKKUS! are another California band taking the route of noisy raw hardcore. An awesome demo and the recording is perfect for the style. This will get many many spins. (Justin) (7-song CD, no lyrics included. Joseph Cox, 31638 Willow View Place, Lake Elsinore, CA 92532)

SAME-SEX DICTATOR – The band plays early-'90s hardcore with a bit of a twist. For the most part the songs sound similar to bands like RYE COALLITION, UOA, or SHOTMAKER. I guess that the twist is that there is a bit of a metal influence (especially when the second vocalist takes over) and there is a bit more of a math-rock element going on with some interesting time changes. Bringing new things to an old style of music can be good sometimes. (Pete) (5-song CD, lyrics included, 2020 S. Nye Place, Seattle, WA 98144)

TEENAGE WAISTBAND – I have a good hunch that everyone in TEENAGE WAISTBAND is self-taught at their instrument; consequently they have created an inventive, chaotic caterwaul that bears a resemblance to punk. It's weird minimalist punk that borders on wacky and is undeniably a by-product of the '90s. Actually, it's as if the '90s basement/warehouse art punk scene diffused with '80s no wave. The second track on this especially veers into TEENAGE JESUS territory but the vocals aren't scary and ominous like Lydia Lunch and instead they are super squeaky and kid-like. The more I listen to this demo, the more it grows on me. (Cissie) (6-song cassette, no lyrics included, $5ppd. 4 Ringgold St, Providence RI 02903, twaistband@yahoo.com)

TEENANGER – This Canadian outfit plays rollicking garage punk stompers with a clean '60s styled guitar tone. Their sound is fairly typical for the style but done really well. The recording is super crisp and the playing is incredibly tight. I give it one-and-a- half thumbs up. (Justin) (6-song cassette, no lyrics included. Telephone Explosion, 1077 Dundas Street West, Toronto, Ontario M6J1W9 Canada)

TENTACLES OF DESTRUCTION – These guys played last week at Balazo in SF and being the loser that I am, I showed up right after they finished their set. Normally I wouldn't mind that much 'cept TENTACLES OF DESTRUCTION is from New Zealand (!) and they *rage*. Perfectly crafted, wild hardcore that brings to mind GANG GREEN and JERRYS KIDS without sounding too much like other Boston influenced bands. They have a 7" coming out soon, so if you're not sick of the style yet keep your eyes peeled. If you are bored of it you should still pay attention 'cos TENTACLES OF DESTRUCTION is a cut-above, I swear. (Cissie) (6-song cassette, no lyrics included, www.myspace.com/tentaclesofdestruction)

THOU – Slow and (mostly) bluesy, metallic sludge that can go from brutal, hateful, stoner doom with screaming, throat-shredding vocals to (newer) ISIS-like shoe-gazer rock in a flash. The guitar work on this is really well crafted. There are times when the playing is fairly straightforward but for the most part there are odd chords and single note trickery going on. It's really stands out in this over-saturated genre. (Justin) (7-song CD, no lyrics included. Joseph Cox, 31638 Willow View Place, Lake Elsinore, CA 92532)

TRAFFIC & WEATHER – I find it odd that there aren't very many bands that have mined the same territory as Maryland's THE HATED. TRAFFIC & WEATHER plays energetic punk that is reminiscent of THE HATED and the segment of punk that is credited with creating emo. While this undeniably qualifies as emo, it has an authenticity and potency that most of that genre is lacking—it's not cheesy or contrived. I guess I'm surprised by how much I like this. As long as this band doesn't get weird or wimpy, which is where most emo bands fail, I will be interested to hear any future output. (Cissie) (4-song cassette, lyrics included. 4343 Avery St, Detroit MI 48208, www.trafficandweather.org)

ULTRATUBADOS – This is a fairly lengthy demo with the band playing a number of styles of punk rock. The CD starts out great with a STIFF LITTLE FINGERS style tune. From there, the band moves into more of an early-'80s style of hardcore for most of the songs. There is one pretty interesting goth-punk song thrown in the middle. It's not bad on the whole but they are better at the early British punk thing. (Pete) (12-song CD, lyrics included, $6 ppd. 2013 S. Throop St., Chicago, IL 60608, ultratumbados@yahoo.com)

V/A "Fast Comp" – When I make a two-sided tape, especially a compilation, I find it helpful to label Side A and Side B (I would also accept 1 and 2 or any other such designations). Anyway, this is a cool compilation of thrashy hardcore bands, most of whom either stick with a straight up punk sound or go the more metal route. The thing does turn into a sloppy mess at times as the sound is pretty bad but I can live with that. Standouts include: TAKE IT BACK, MARGARET THRASHER, THE OUTPATIENTS and really most of Side A but TRENDY BASTARD rounds out the B Side pretty well to. (Pete) (34-song cassette, no lyrics included. www.sassbologna.com)

V/A "Massakred Vol. 1" / "Massakred Vol. 2" – These comps feature twenty-two tracks from sixteen bands and twenty-one tracks from fifteen bands respectively. While most bands on these play hair-whipping thrash-metal, the styles run the gamut from DEATHCHARGE's Dis-tribute, to lo-fi raw punk, to gore-metal. Stand-outs include RUKKUS! with their noisy raw hardcore, and the awesomely precise thrashing and head-banging frenzy of WITCH HAVEN, and HIRAX. Some of the recordings don't do the bands justice but these are really cool comps. (Justin) (21 and 22-song CDs, no lyrics included. Joseph Cox, 31638 Willow View Place, Lake Elsinore, CA 92532)

V/A "Texas Death Match" – This is a CDR compilation demo with three bands doing two songs each. BEER GNOMES play thrashy, sloppy, three chord punk rock with raspy, screaming vocals. BLANKET OF M has two live songs. Their first song is a '50s style rock 'n' roll tune with a distorted guitar punk sound. The second one is more of a plain pop-punk tune. Lastly, SKANKS play pop-punk in the vein of ALL but with an accordion. (Pete) (6-song CD, no lyrics included, free. Frank Dalton Records, 2433 Arden Way, Sacramento, CA 95825)

WWW.BADSKULLS.COM

D-BEAT RAW PUNK
hellshock
BASKET CASE
Wolfbrigade
AVSKUM
PUNK STUFF .COM

PUNK
CRUST
METAL
HARDCORE
HORROR

SHIRTS
HOODIES
LONGSLEEVES
PATCHES
GIRL SHIRTS

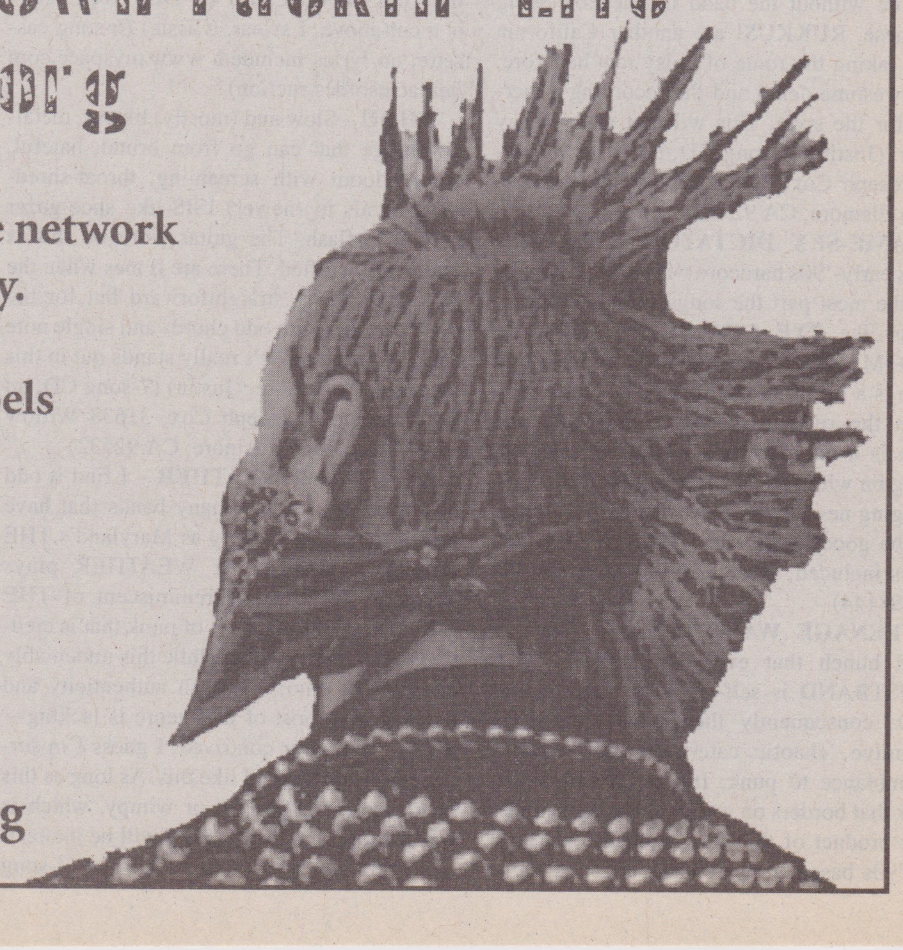
WWW.PUNKSTUFF.COM
HUNDREDS OF DESIGNS! UPDATED WEEKLY!
WE DO WHOLESALE AND CUSTOM PRINTS

Book Your Own Fuckin' Life
www.byofl.org

A worldwide resource network
for the diy community.

bands, promoters, labels
radio stations, zines,
other and etc.

http://www.byofl.org



ZINES

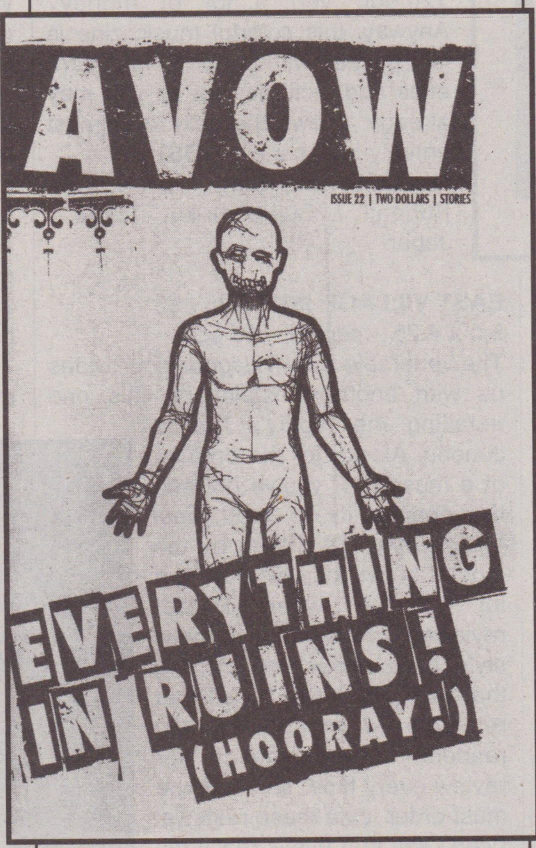
Send zines for review to: MRR, PO Box 460760, San Francisco, CA 94146. Please include the following info on a separate piece of paper with your zine: postpaid price, international price, do you take trades?, size, copied or printed?, number of pages, language, mailing address, website address, email address.

Reviews by:
(AA) Ariel Awesome
(JB) Julia Booze
(JU) Justin Briggs
(PC) Paul Curran
(DH) Damian Harris
(CS) Chris Hubbard
(MJ) Meredith Jones
(NM) Nick Mangel
(JM) Jeff Mason
(MP) Mason Pince
(CR) Casey Ress
(CI) Cissie Scurlock
(DS) Dionne Stevens

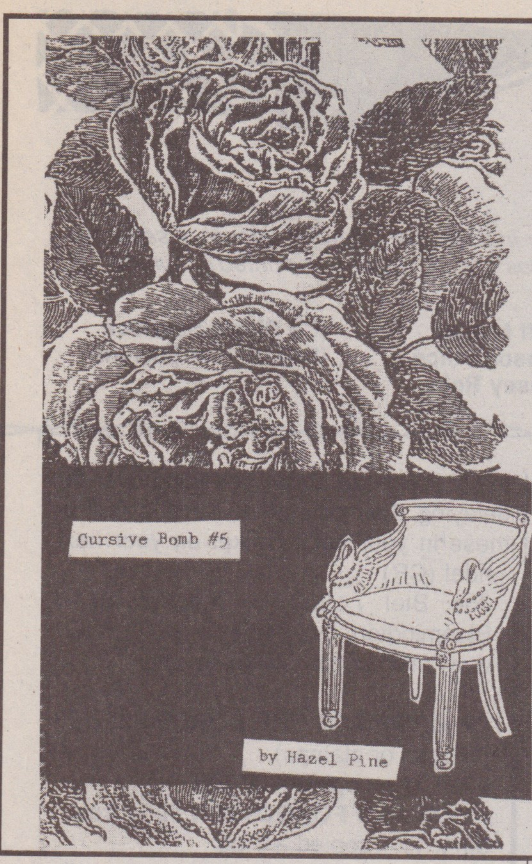
AVOW #22 / $2
8.5 x 5.5 – copied – 36 pgs
This zine calls what its contains "stories," which is true, although sometimes written in a somewhat arty way (nothing wrong with that). Most of these are pretty negative, somewhat misanthropic tales, which the editor freely admits to! Hehe! Also a few reviews in the back. Not my thing but it is well done for what it is. (NM)
Keith Rosson, / 1615 SE Main St. / Portland, OR 97214

BIG WHOOP! #1 / $4
5.5 x 8.5 – printed – 38 pgs
Big Whoop! starts off with a really long article about the author's moustache that I lost interest in after about a paragraph. I flipped a few pages and read through a mind numbing column about Nazi punk and how people shouldn't care about it because, Nazi punk bands are out numbered by punk bands that don't have Nazi politics. I got excited when I saw a list of punk houses that people can check out in Illinois but then realized that the only houses listed were ones that have myspace pages. The only good thing about this zine was seeing pictures of my friends in Holy Shit! and the picture of Jerry Seinfeld on the cover. (MP)
Big Whoop! / 1467 Cochit St. / Santa Fe, NM 87505

BIPEDAL, BY PEDAL #1 / $2
5.5 x 4.25 – printed – 40 pgs
From the folks at Microcosm publishing we are treated to an analysis and brief history of the Critical Mass experience. Joe has collected his personal experiences, stories of others, and some interesting debate on the nature, development, and criticism of Critical Mass. Even-handed without any of the swaggering macho righteousness that can be found amongst its participants (myself included 10 years ago), *Bipedal, By Pedal* is a great read both for those with knowledge and history of Critical Mass as well as the uninitiated. Part of the hope is that this zine could be distributed to drivers who interact with the Mass and want to have a better understanding of it, I think that it's presented in such a fashion that, though it might not bring any understanding, it at least can provide some insight to someone who otherwise might just want to run someone over for delaying their commute. Keep a few of these in your back pocket on your next ride! (CR)
Joe Biel / 222 S. Rogers St. / Bloomington, IN 47404
www.microcosmpublishing.com


AVOW
ISSUE 22 | TWO DOLLARS | STORIES
EVERYTHING IN RUINS! (HOORAY!)

CHAIRMEN OF THE BORED #25 / $3 (in cash or stamps)
8.5 x 11 – copied – 32 pgs
POOR AND FORGOTTEN #25 / free
8.5 x 11 – copied – 1 pg
Chairmen of the Bored has a really cool, fucked-up, cut-n-paste style that reminds me of some '80s punk fanzines. The content is pretty confusing—reading it feels like jumping into the middle of a soap opera that you've never seen. There are references to (and an article by) someone involved in the zine who may or may not be dead. There's some kind of beef with Erika Ransom of *MRR* that is never explained. A newcomer to the zine staff writes all about how she's a newcomer to the staff... When it stops being so self-involved, the writing can be pretty interesting—mostly stories about being in prison, getting out of prison, reminiscence of time spent out of prison. Well, it is a prisoner zine after all. (They'll get mad at being called that after the zine specifically argues that it is not a "prisoner zine.") Anyway, if they distilled it down to best material, it'd be a pretty good $1 ten-page zine, but I feel like it tries hard to include any and all contributions, which is commendable. *Poor and Forgotten* gets more to the point with one double-sided page of Misfits and metal-related material (write in Slayer for president!), a punk word search, and an enlightening glimpse into what it takes to wildcraft a zine from a prison cell. Both



zines are available from their friends on the "outside," the Fanorama Society. (PC)
Fanorama / 109 Arnold Ave. / Cranston, RI 02905
www.freewbs.com/fanorama

COFFEE CRUSHES: TALES OF LOVE AND LUST IN COFFEE ESTABLISHMENTS $2
7 x 8.5 – printed – 36pgs
There are a lot of neurotic people in the world. Most of them can only get work at coffee shops. The rest drink copious amounts of coffee. The coffee servers and the coffee drinkers try to mate, but it rarely works out. This anthropological and historic work is beautifully printed on light brown paper with dark brown ink.
Microcosm East / 222 Rogers St. / Bloomington, IN 47404
nicole@scribble.com / jon@scribble.com / www.microcosmpublishing.com

CURSIVE BOMB #5 / $1
4 x 7 – copied – 16 pgs
What a perfect little zine. I found the images to be lovely as well as the writing. *Cursive Bomb* reminds me of *Ration*, its tidy use of words, telling stories that are personal, but also completely relatable. I really admire that level of eloquence, ya know? Like not flaunting gratuitous details or yammering. (DS)
Hazel Pine / POB 12596 / Seattle, WA / 98111

DOLL #245 / $?
7 x 10.5 – printed – 140 pgs – Japanese
I am probably not the best choice for reviewing this zine. I find the look of most of the hundreds of garage and Japanese Oi! revival bands to be a little ridiculous, and I am annoyed by that. Not surprisingly, a piece on Discharge is included and a translation of The AOA story from the November issue of *MRR* (Lance Hahn). There is a section from which one can order a used leather jacket, and I saw one that I really liked. Is 120,000 yen a lot of money? Anyway, this colorful music zine is jam packed with punk of many varieties and pictures, but as you may already know, the text is almost entirely in Japanese. (DS)
No. 303 Aota Bldg / 3-1-9, Kita Kohenji / Suginami-ku, Tokyo / Japan

EAST VILLAGE INKY #36 / $3
5.5 x 4.25 – copied – 40 pgs
The venerable *East Village Inky* provides us with another installment, this one detailing the family's trip to Juneau, Alaska for the premier of a musical. If you've not had the opportunity to read *East Village Inky*, it's written by the mother of two kids (who were a lot younger when I last reviewed an issue!) in a comic style. It's a unique zine and one that may not really be all that relatable to most *Maximum* readers, but it comes in for review every time, so someone must order it via these reviews. I can't say that this is really my cup of tea, but it's a good zine and usually worth a read. (CR)
The East Village Inky / Ayun Halliday / PO Box 22754 / Brooklyn, NY 11202
ayun@ayunholliday.com

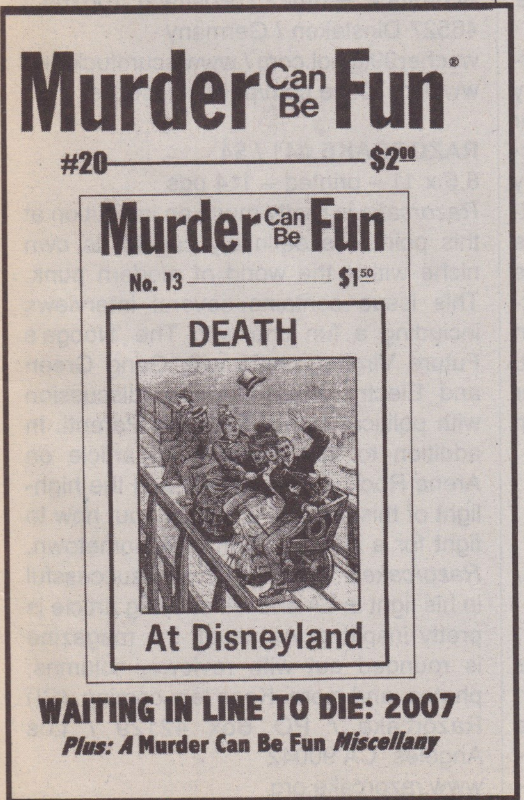
HIRSTENIA #? / $?
8.5 x 5.5 – copied – 28 pgs
This is a pretty cool personal zine that basically deals with life being queer, both politically and on an everyday life basis. Included are several stores, ideas, rants, etc dealing with community, identity, and interactions. Very well done! (NM)
PO Box 365 / Flagstaff, AZ 86002-0365

JUNKTOWN #7 / $1 US, $2 World
4 x 5 – copied – 55 pgs
If you have ever sacrificed lunch money for records and booze, worked a shitty retail job at a corporate fuck, chain-store hellhole, and been a snotty teenage punk all at the same time, this is a very relatable and blackly funny account. This zine is the author's story of the summer when he was fifteen and working at K-Mart, told in a very articulate and descriptive style. This zine encapsulates every stupid corporate retail job situation me and my friends have had—like dress code violation and getting in trouble for the most mundanely stupid tasks—all resulting in hiding in the bathroom to avoid contact with customers, as well as to have the pleasure of getting paid for sitting in the can. While reading this I kept thinking of the scene in *Repo Man* where Emilio Estevez gets the speech from his a-hole boss about his performance as a grocery story clerk: "Otto, it's come to my attention that you're not paying attention…to the way you space the cans!" This zine is thoughtful and hilarious, and makes you almost glad for your bad

LAST BREATH #4
NA
NEGATIVE APPROACH
RATOS DE PORÃO
KILL YOUR IDOLS
MAGRUDERGRIND
SLUG and LETTUCE
LETS GROW
NEWS
JUST SAY NO TO PLEASURE
VODKA

experience stocking shelves or being a cashier, just to realize that you too can write a zine to make your crappy job worthwhile! (MJ)
Weston Wilson / 1344 Kalamath St. / Denver, CO 80204
junktownjacket@hotmail.com

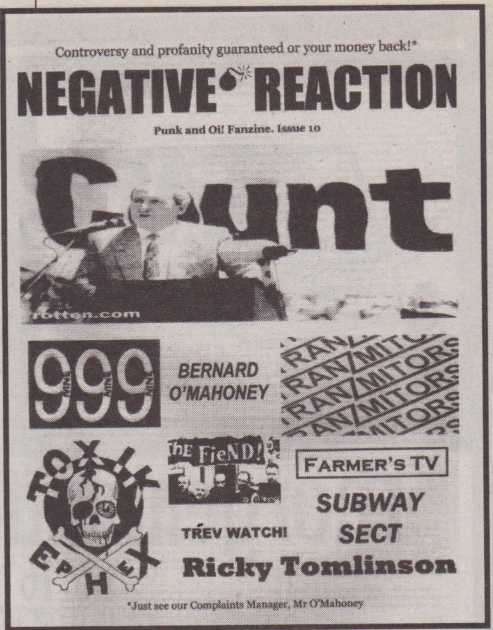
KEEP LOVING, KEEP FIGHTING #7 / I HATE THIS PART OF TEXAS #7/ $2 or trade, free to prisoners
6.5 x 4 – copied – 64 pgs
"This is not a split [zine]," the editors claim. They are just using the one zine for both of their seventh issues. (The sixth *Texas* isn't even out yet, so convention is further fucked with.) The authors' pieces are differentiated by the font used, but to me they didn't look too different, so a lot of times I wasn't real sure who wrote what. That was a surprise, because when I've read these writers' work in the past, I'd found a dramatic difference in their styles. If it weren't for the titles, I wouldn't even have known these were two different voices. Both kids' work deals with life in New Orleans, two years after Katrina. They, like most everyone there who's not cashing in on the "urban renewal" [sic], are halfway debilitated by post-traumatic stress. The stories they tell are pretty harrowing. This zine is highly recommended for people who want to stay informed about the post-Katrina fallout in New Orleans. PS The price wasn't listed, but the prices for their other zines were, so I used that, which I hope is OK. (JM)
PO Box 791639 / New Orleans, LA 70179



LAST BREATH #4 / $?
8.5 x 11 – printed – 60 pgs – Serbian
Very *MRR* styled Serbian zine, complete with columns, scene reports, interviews (with KYI, Negative Approach, Chris Boarts, Magrudergrind, and Ratos De Porao) and reviews. (AA)
Nemanja Boskovic / V. Vlahovic D3 1/7 / 19300 Negotin / Serbia

LAZY–BOY #1 / $3
5.5 x 8.5 – printed – 78 pgs
To me the best zines are ones that make you think, this issue of *Lazy-Boy* definitely made me think about a lot of shit. According to the introduction of the zine, this was supposed to be a gay men's magazine but it sort of turned into a look into the author's head. The first few things I read were sort of hard to follow, but it got more coherent as I progressed. In the middle of the zine there is an entertaining interview with Daren Ludd the author of *Sick Burn Cut,* a book about some wild club in the early-'80s. *Lazy Boy* ends with an awesome collection of stories about a bunch of different gay men's first sexual experiences. Buy this! (MP)
PO Box 1174 / Tallahassee, Florida 32302-1174

LIVINGPROOF #5 / $3
5.5 x 8.5 – copied – 42 pgs
Not so much anymore do I run into an actual fanzine. I've read other issues and this one is more focused, specifically about Rainer Maria. More than he writes directly about the band, he posits himself in a journey of growth through loving music. Without knowing much about the band in question, I get the idea that this is about memorializing a piece of life, one that most people grow out of, which is an utter devotion to a band, to the point of discussing every show in detail, with set lists included, and the trail of emotions leading up to and around experiencing live music. (JB)
PO Box 14211 / Chicago, IL 60614
livingproof@atm4.net


Controversy and profanity guaranteed or your money back!*
NEGATIVE REACTION
Punk and Oi! Fanzine. Issue 10
Cunt
rotten.com
999
BERNARD O'MAHONEY
RANZMITORS
THE FIEND
FARMER'S TV
SUBWAY SECT
TOXIK EPHEX
TREV WATCHI
Ricky Tomlinson
*Just see our Complaints Manager, Mr O'Mahoney

LOVE IN THE TIME OF SCABIES #6 / $2
8.5 x 5.5 – copied – 42 pgs
The folks in the greater Milwaukee area seem to be having a full throttle good time. There is talk of shows and parties, making out, people drawing (and gathering I'd assume) comics, making beer bongs that serve double duty, and *Love In The Time Of Scabies* is cool enough to provide directions in case you wanna make your own. Band photos are also included. Don't be surprised if I come for a visit you unsavory citizens of Milwaukee. (DS)
2929 N. Buffum / Milwaukee, WI / 53212

MORGENMUFFEL #16 / 80p in the UK, $3 world free to prisoners
5.5 x 8.5 – printed – 30 pgs
This one's starting in the red with me as the drawing on the cover features three punkers riding in the front seat of a Sprinter van all singin' along to motherfucking "Total Eclipse of the Heart"—Worst song ever! This UK zine is done mostly in comic form. There are ones about working the camp at a massive G8 protest, attending a horticultural show, a comic about a book on global warming, attending "Climate Camp," and some short ones about Isy's favorite things. What really drew my attention was the several pages dedicated to the top things Isy and her friends hate. I gotta say I was rather disappointed with many of the inclusions in this section. It's mostly just petty mumbo-jumbo. All in all I enjoyed

TURN AROUND - BRIGHT EYES
(EVERY NOW + THEN I FALL APART)
morgenmuffel
no. 16
october '07
Cartoons from my life and more
80p

the majority of the content enough to pick up other issues if I see 'em and give a gander. (JU)
PO Box 74 / Brighton / East Sussex / BN1 4ZQ UK
morningmuffel@yahoo.co.uk

MURDER CAN BE FUN #20 / $2
5.5 x 8 – copied – 48 pgs
Well, fuck. You won't have (ex-shitworker) John Marr's legendary labor of love to kick around anymore. After twenty issues, including (I think) three this century, *Murder Can Be Fun* is going the way of all things—to the grave! To close it out, he's compiled pieces he did for other publications, and reworked and expanded "Death at Disneyland" from #13 (1991). If you've never read his work, that's unfortunate. He writes well about true crime, in a fun and funny style. Some of the back issues are in print at this time, and I would advise snapping up any and all that you can. I wouldn't rank this final issue among his top three, but still, it's a serious bargain at two bucks. Thanks, John, for your efforts over the years. Come back and do layout any time! (JM)
John Marr / PO Box 640111 / San Francisco, CA 94164 / johnmarr1@yahoo.com

NEGATIVE REACTION #10 / 3 pounds
8 x 11 – copied – 28 pgs
I was personally bored with this punk and Oi! fanzine, mostly because the interviews focused on asking bands really basic questions that I don't care about, like why they chose their particular record label, how many 7"s were pressed, blah, blah, blah. Since I wasn't interested in most of the bands interviewed, (999, The Fiend, Toxik Ephex, & some others) all the interviews kind of became one big monotonous Q&A by the end of reading it. However, one band that looked really awesome was the Tranzmitors, who are written about as being in the vein of the Stiffs and the Automatics—always personal favorites for me. Also has lots of record and show reviews. (MJ)
T. Howarth "Rosehill" / 20 Front St. / Tanfield LEA, Stanley / Co. Durham DH 9L7 / England
trevhagl@hotmail.com

NEW TO EVERYTHING #6 / $1 or trade
4 x 4.5 – copied – 24 pgs
A plain, rather typical looking little perzine that creeps up on you with many pleasant surprises. Each story is better that the next. If you pick this up, I'd recommend reading it chronologically instead of skipping around, and not getting discouraged by the slow start. In this genre it's either good or it's not, and this is most definitely a good 'un. I'd be surprised if these stories were not written in rough draft before being refined for print. Either that or Leanne is a natural. Either way, I look forward to reading more from her. Recommended, obviously. (PC)
PO Box 10713 / Pittsburgh, PA 15203
leanne@scissorpress.com

THE PERFECT MIX TAPE SEGUE #4 / $1.50
5.5 x 4.25 – printed – 32 pgs
This little ditty covers exactly what it says on the cover: A month on the road with *$100 And A T-Shirt*. For those not in the know, *$100 And A T-Shirt* is a DVD documenting the development and personalities of the "zine culture" centered mostly around the Pacific Northwest that was put together by this zine's author Joe Biel. This current issue of *The Perfect Mix Tape Segue* is an edited down tour diary of Joe and several other zinesters' trip around the nation spreadin' their respective filth to the willing eyes and ears of America. Not much else to say about that. If this sounds cool, it's probably right up your alley. (JU)
PO Box 14332 / Portland, OR 97293
joe@microcosmpublishing.com

RAUMSCHIFF WUCHERPREIS #22 / Gratis
8.5 x 12 – printed – 68 pgs – German
The title translates to "Space Ship Exorbitant Price." No kidding. It's a full-color catalog of German Oi! bands. When I saw the full-page ad for Vans and Converse on the back cover, I was like, "man, there is nothing DIY about these guys." But after flipping through the pages I realized they were more than DIY, they were DIFY, Do It *For* Yourselves. The bands that they interview, review and advertise happen to be the same bands that you will find in their 34-page catalog. If you need to outfit yourself with Oi! records, Oi! T-shirts, Oi! pins, Oi! movie posters, and Oi! lighters, this is your catalog. And by god you better like the band Pöbel & Gesocks. (DH)
Scumfuck Schmitz / Postfach 100709 / 46527 Dinslaken / Germany
wucher99@aol.com / www.scumfuck.de / www.myspace.com/peobelgesocks

RAZORCAKE #41 / $4
8.5 x 11 – printed – 114 pgs
Razorcake is pretty much an institution at this point. It's definitely carved its own niche within the world of modern punk. This issue contains several interviews including a fun one with The 'Nooga's Future Virgins, chats with Gang Green and Electric Kisses, and a discussion with political author Christian Parenti. In addition to that there is an article on Arena Rock vs. Prog Rock and the highlight of this issue is a piece about how to fight for a skate park in your hometown. *Razorcake*'s Todd Taylor was successful in his fight in LA and his ensuing article is pretty inspiring. As usual, the magazine is rounded out with reviews, columns, photos, and more. Keep 'em coming. (CI)
Razorcake / PO Box 42129 / Los Angeles, CA 90042
www.razorcake.org

RIP IT UP #1 / $2
8.5 x 11 – COPIED – 20 pgs
Woo! Desktop publishing! Here's a nice, tidy (maybe a tad too tidy), highly readable music zine. Features interviews with La Piovra, Insurgent Kid, and The Rats, a couple of well-written articles and reviews. Hope this makes it past the first issue curse because it's a damn good start. (AA)
Ripitupzine@hotmail.com

SMEAR CAMPAIGN #6, 8, 10 / $2?
#6 & 8: 5.5 x 8.5, #10: 8.5 x 11 – copied – 20-36pgs
Smear Campaign is an omnibus of wry humor dedicated to the mocking of celebrities, sororities, and pop culture. It's a crusade against everything that is serious in the world. The zine's hilarious editorials are interspersed with comics and illustrations, some of which are so nonsensical that they may even be genius. *Smear Campaign* reminds me of the good ole zines of yesteryear like *Puberty Strike* and *Mack and Me*. I think it's put together by a cadre of roller derby girls in Texas, but I'm not sure.
Smear Campaign / 2200 S. Pleasant Valley Rd #525 / Austin, TX 78741
smear.campaign@hotmail.com

THEN AND NOW #1 / $?
8.5 x 11.5 – printed – 30 pages
A new straight up music zine from the UK. Fairly simple layout and approach including interviews with I Object, Calabrese, Milloy, Grogan, A Death In The Family, and more. A few reviews, and that's about it. Not bad, but hopefully future issues will be a bit more expanded! (NM)
thenandnowzine@hotmail.com

TRUST #126 / ?2.50
8.5 x 11 – printed – 68 pgs – German
Well you can't go wrong with *Trust* for your German-language punk zine needs. It always looks great and, despite its columns-interviews-reviews format, never seems like a cookie cutter fanzine. This issue does particularly well at avoiding the standard band interviews, choosing instead to talk to label/distro dude Tom Haller of Flight 13, and musicians Frank Rahm and Chuck Ragan outside of the context of their bands (Spermbirds and Hot Water Music respectively). I've always thought of *Trust* as *MRR*'s European siblings; it's always good to see the old family newsletter. Happy holidays 'n' shit. (PC)
Postfach 11 07 62 / 28087 Bremen / Germany
www.trust-zine.de

NEW
TO
EVERY
THING
6

TURNING THE TIDE vol. 20 #5-6
11 x 17 – printed – 8 pgs
"Seize the Hour – Fight the Power" is the slogan of this journal. The basis is to educate people about ARA events and also racist activity throughout the country. This issue contains an article about a confrontation between the Black Riders ("new generation Black Panthers") and the Minutemen, several pieces about violent conflicts between the ARA and racists, a run down of candidates for the general manager position at the grassroots community radio station KPFK, a couple articles about a town in Louisiana that has a recent history of racial tensions, an open letter from a member of the AIDS movement, and a couple commentaries about the war. Some of the articles were interesting and others were unreadable. I personally find the ARA's violent attitude repulsive. I've never enjoyed fighting; usually I just fall over and feel dumb, which is no fun. I also think racism really sucks but I can't identify with the type of gang mentality that ARA promotes. Still, some of the articles here are well though out and informative so maybe I'm a little too biased about their organization. (CI)
Michael Novick / ARA / PO Box 1055 / Culver City, CA 90232

UK ZINE YEARBOOK 2007 #1 / $4
5.5 x 8.5 – copied – 76 pgs
One thing you can never count on these days is an accurate representation of what's what in the dwindling world of paper zines. We all know the internet is changing/has already changed the way people access information, especially with respect to international communication. Don't let me go off on that too much, what I'm saying is there is definitely a space for a zine yearbook like this. Hell, we could use one from every single major city in the world, if someone wanted to take the reigns. The idea is that there are two pages from each zine featured, which gives you a minute idea of what the rest is about. In some ways this can be much easier to sift through and find something you might be interested in, really, and in other ways it's a blur of words and thought that runs all over the place. But this particular yearbook actually seems to cover a reasonable gamut of tight shit, comics, bands, politics, personal embarrassments, etc. I will definitely be contacting some of the zinesters and making orders. It's got 30+ zines to look through! Dang! My only gripe is that for this project to succeed as a promotion of UK zines, or zines in general. it kind of has to be free. It is basically a catalogue of advertisements, because you can tell if a zine interests you enough to send away for it after only seeing two pages, great, but mostly you aren't getting that much. Would you pay for a record compilation that only featured fifteen seconds of each song? I'm just saying. (JB)
tobychelms@hotmail.com

SIX WEEKS RECORDS!

ROVSVETT-"Sorgedodaren"CD Sweden HC masters return, deadly old school d-beat attack!

CAPITALIST CASUALTIES-"Subdivisions In Ruin"LP repress finally! On vinyl for 1st time in 9 yrs.

Short Fast & Loud #18 w/ Pure Hell, Slight Slappers, Valse Triste, Nunslaughter!! 88 pages of thrash!

S.M.D.-"The Devil Makes Me Do it"LP/CD ripping East LA hardcore ala DRI,Suicidal & No Mercy.

MAGRUDERGRIND-Rehashed LP/CD Grinding power youth thrash, 18 new grenades of fury, going fast!!

WASTEOID/BLACK MARKET FETUS split LP/CD Midwest grinding thrash

DEADFALL-"Mass Destruction"CD Pure hardcore from the Bay no shit!!!

ROTTEN FUX-EP chaos and noise!

LP: $8.50 usa/$17 world EP:$4/$7
Zine: $4 usa/$8.50 world CD:$10/$12

SIX WEEKS: 225 Lincoln ave
Cotati,CA 94931 USA

COMING NEXT: Conga Fury-"Never Die"CD & "Chaotic Noise"LP Japan distort kings and queen!!!!!!!!!!!!!!!!!

sixweeksrecords.com

MAXIMUMROCKNROLL RADIO!!! A NEW SHOW EVERY WEEK

ONLINE AT: MAXIMUMROCKNROLL.COM

NODZZZ

45 RPM 7" SINGLE OUT NOW!

I DON'T WANNA (SMOKE MARIJUANA)
NODZZZ

I DON'T WANNA (SMOKE MARIJUANA)
b/w WE ARE THE ONLY ANIMALS

NODZZZ 45 RPM 7" SINGLE
OUT NOW! MAKE A MESS RECORDS

"IT GIVES ME A LIFT"

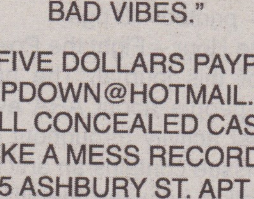
"I'M COVERED IN FLESH
I THINK IT'S FOR THE BEST"

"THE NO DOZ"

"WE ARE THE NEW
JERSEY DADS"

"DON'T LET THE
CHIGGERS TRIGGER
BAD VIBES."

SEND FIVE DOLLARS PAYPAL TO:
CLAMPDOWN@HOTMAIL.COM
WELL CONCEALED CASH:
MAKE A MESS RECORDS
625 ASHBURY ST. APT 4
SAN FRANCISCO CALIFORNIA
94117



DISTROS GET IN TOUCH
LTD. 500 COPIES

---

924 GILMAN

JANUARY

Friday 04 $6
Trainwreck Riders • Stripmall Seizures • Tinkture
Di Di Mao • People Eaters

Saturday 05
Dangers (L.A.) • Graf Orlock (L.A.) • Wait in Vain (WA)
Owen Hart (WA) • Ghost Limb (L.A.) • Mohoram Atta

Friday 11 $6 (Monster Squad Tour Benefit)
Monster-Squad • Whiskey Rebels • Cropnox (reunion)
Dcoi • Knucklepuck • Urban Decay (L.A.)

Saturday 12 $7
Killing The Dream • Ruiner (MD) • Ensign (NJ)
Surroundings (MD) • The Separation

Sunday 13 $7
5PM SHOW
This Bike Is A Pipe Bomb (FL) •This Is My Fist (IL)
Love Songs • Vena Cava (S.D.)
Max Levine Ensemble (DC)

Friday 18 (Joel Q. Punk's Birthday - Day 1)
Avengers • Rock N' Roll Adventure Kids
Pansy Division • Floating Corpses • Kepi • Boats!

Saturday 19 (Joel Q. Punk's Birthday - Day 2)
Jeffree Star • Von Iva • Bob Weirdos
Robin Williams On Fire

Friday 25
New Thrill Parade • Tulsa • Wyldildlife
Jump Off A Building • The Functionelles

Saturday 26 $7 Doors at 7:30
Babyland (L.A.) • Sixteens • Replicator
Everything Goes Cold • Dommm (L.A.) • Snowsuit

FEBRUARY

Friday 01
Acoustic Night
Kevin Seconds • Ryan Stark • Eric Core •Jesse Morris

Saturday 02
Tera Mellos • Planets • Car • Skin Horse

Sunday 03 5PM
Jesse Evans (GERMANY) • Swann Danger • Otto Nervous

Friday 08
A.P.P.L.E. (NY) • Resistant Culture
Armistice (L.A.) • Surrender

YEARLY MEMBERSHIP
ALL SHOWS ARE ALL-AGES
ALL SHOWS START AT 8PM (UNLESS NOTED)
ARRIVE AN HOUR EARLY TO VOLUNTEER
NO VIOLENCE, DRUGS OR ALCOHOL
NO RACIST, MISOGINIST, OR
HOMOPHOBIC BULLSHIT.
BOOKING: 5105248180 · INFO: 5105259926

CLASSIFIEDS

ATTENTION CLASSIFIEDS READERS: WHEN RESPONDING TO THESE ADS REMEMBER THAT THE WORLD OF MRR READERS IS NOT A PUNK ROCK UTOPIA WHERE EVERYONE IS LOOKING OUT FOR EVERYONE ELSE AND WE'RE ALL COOL... *BE CAREFUL WHAT YOU TELL PEOPLE AND BE CAREFUL WHO YOU SEND MONEY TO. THERE ARE PEOPLE OUT THERE IN PUNKLAND WHO WILL TRY TO RIP YOU OFF, EXPLOIT YOU OR MANIPULATE YOU. REALLY, IT'S TRUE.*

JUST RELEASED the 5 song "Karn-Evil" EP from Blanket of M. Also Available "Cotton Candy Autopsy" 5 song EP $3 ppd US $4 World from OBZ Records, 11777 Brazos Way, Lindale Tx 75771. myspace.com/blanketofm

STEP ON IT – STREET FOLKLORE '05 MINI CD STEP ON IT hail from Hungary and destroys every puny being in their path by their uncompromising metallic hardcore attack. Imagine the intense speed and brutality of Backdraft combined with the heaviness and breakdowns of early Strong Intention, and there you will have the perfect combo of Step On It. In this CD, you will also have some impressing demo recordings as well. The CD also includes covers from Citizens Arrest and Government Issue. One of the great potentials in eastern Europe HC scene. 19 tracks, over 19 minutes of music. Get your CD for only 6 USD or 6 Eruo in everywhere. www.steponit.org

HEY YOU! Send me $1 (or trade one of your mini-comix) for your zany mini-comix of urban despair. Send to Jackson, PO Box 3243, Oak Park, IL 60303. Or contact me at alpha.omega.alpha@hotmail.com.

HEY EVERYBODY! It's Mark from Nuclear-FUCKINskull-n-Bones!! I like loud music, hot crazy GRLS, cold bear, running wild in the streets, and sweet furry kittens. Get in touch: myspace.com/nuclearskull

GOINGUNDERGROUDRECORDS.COM Over 1000 punk rock records for sale. If you're in Bakersfield, stop by our shop. 1822 G St. Bakersfield,CA 93301.

MYKEL BOARD wants you to check out his website, and tell him what's wrong with it. www.mykelboard.com

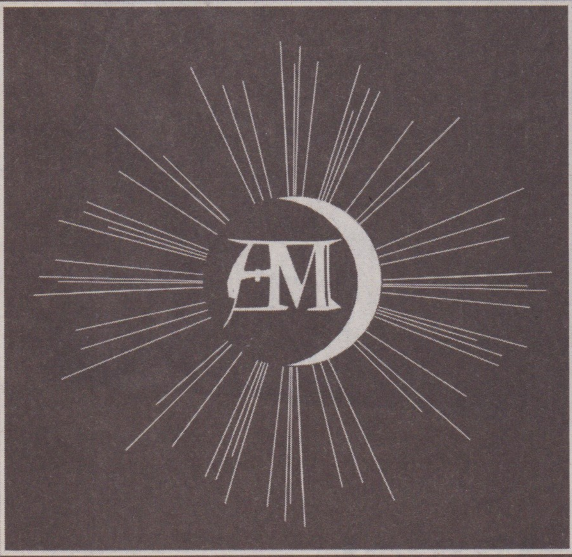
LAST CHANCE TO GET YOUR FREE COPY of the Twisted Autobiographical 12-song CD "Pain On Parade" from Skidd Freeman. Simply email your mailing address to: skiddfreeman @webtv.net

BEER CITY RECORDS Putting out CDs, DVDs, and LPs for over fourteen years. Some of our bands are DRI, Verbal Abuse, MDC, Head On Collision, and many more. Send $5 for catalog, stickers, and our Counter Attack CD compilation. Beer City, PO Box 26035, Milwaukee, WI 53226-0035.

THILLHOUSE RECORDS A DIY, volunteer-run, not-for-profit punk record store in San Francisco's Mission District. 3422 Mission Street (at 30th) Open seven days a week. 12-8pm. (415)-308-1353.

ANIMA MUNDI

debut cd out now.



WWW.ANIMAMUNDI.ORG

// anima mundi [Lat.] World spirit //

Anima Mundi was chosen as a name because by definition it is something that everyone is a part of -- a collective entity; a unified energy; a global tribe.

In Nature, when any living thing is cornered by a predator or aggressor, it will use whatever means are available to survive. It will fight back. In these times, when the world and all who exist upon it have indeed been cornered by those in power -- who care nothing for our protests, our dissenting voices, our passive resistance, our civil disobedience -- our only options are public education, community organizing, and direct action.

available now from

MORTARHATE RECORDS

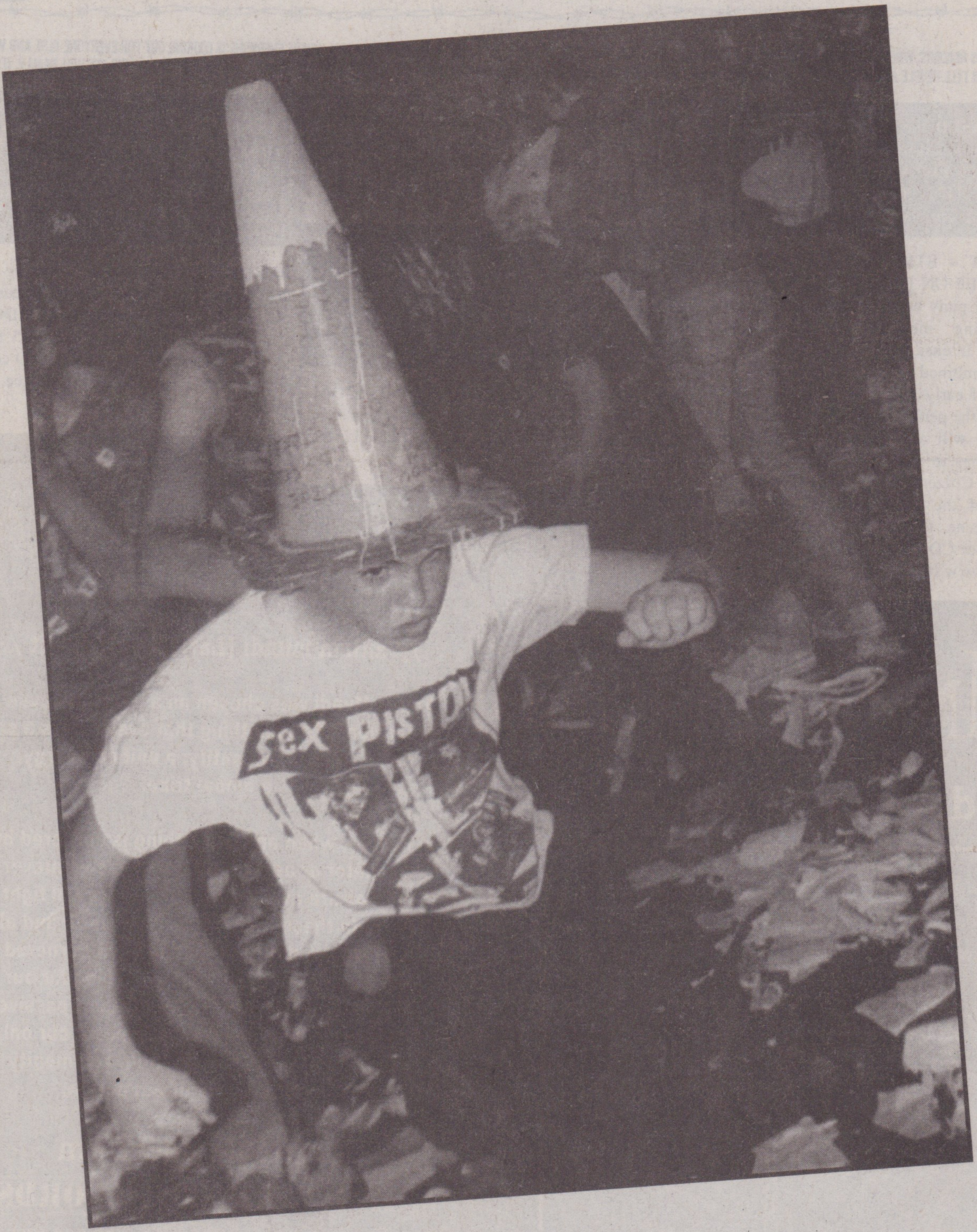
PO BOX 448
ELTHAM LONDON
SE9 2QS
ENGLAND

PO BOX 2766
HOLLYWOOD CA
90078
USA

WWW.MORTARHATE.COM

MAXIMUMROCKNROLL
PO BOX 460760
SAN FRANCISCO, CA
94146-0760

PRESORTED STANDARD
US POSTAGE PAID
SAN FRANCISCO, CA
PERMIT No. 728



DEATH TO DISCO!